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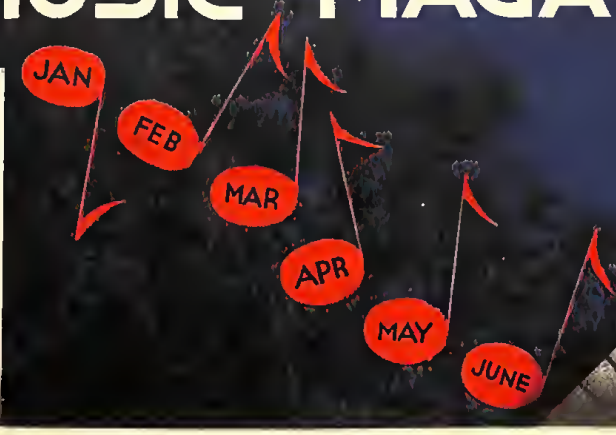

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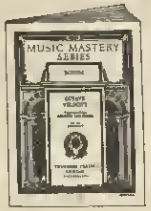

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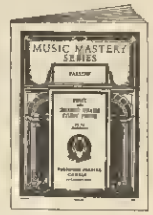

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Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor JAMES FRANCIS COOKE — Published by THEODORE PRESSER CO. 1711 1714 CHESTNUT STREET PHILADELPHIA PA — Assistant Editor EDWARD ELLSWORTH HIPSHER

Vol. LI No. 1 — PRINTED IN THE UNITED STATES OF AMERICA — JANUARY 1933

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

W. H. SHERWOOD

WILLIAM H SHERWOOD unsurpassed among our native pianists and founders of the Sherwood Music School of Chicago died his memory honored on November 6th, when a line-sized portrait of him was unveiled in the recital hall of the school for which he did so much. Among the speakers of the occasion were Clarence Eddy Gerrit H Heckett, Charles E. Wall Walter Spry Glenn Dillard Gunn, Estelle Liebling and Sidney Silber

THE BIENNIAL CONVENTION of the National Federation of Music Clubs will meet from May 21st to 28th 1933 in Minneapolis Details of the interesting programs being prepared will be published later

THE WILLOW TREE a tragic one-act opera by Charles Wakefield Cadman was heard for the first time anywhere when sung on October 2nd over a nation wide NBC-WEAF network. It is the first opera written especially for radio and Nelle Richmond Eberhart is the librettist. Cesare Sodero conducted and the soloists were Muriel Wilson, Veronica Wiggins, Fred Hufsmith and Theodore Webb

ARTHUR FRIEDHEIM widely known as pianist and teacher died October 26 1858 in St Petersburg of German parents, he began piano study at eight and the until year appeared with the orchestra of the Imperial Theater He studied with Rubinstein and later became a pupil and personal friend of Liszt In earlier years he conducted in several German opera houses and his operas. Die Tanzerin," was sung in Karlsruhe in 1897 and "Alexander and Thais" was given in 1904 at Cologne

LEON RINGUET

MR LEON RINGUET one of the most eminent of Canada's composers and band conductors, passed away on September 21st in Montreal. Born June 25, 1858, at Lonsseville, Quebec, he received his general and musical education at St Joseph's University Memramcook, New Brunswick. He was widely known as teacher and composer but perhaps his greatest work was as conductor of the famous Philharmonique Band of St Hyacinthe which he led from 1880 till his death Mr Ringuets delightful compositions have appeared frequently in The Etude.

DR. LEOPOLD DAMROSCH father of Walter Damrosch and Frank Damrosch would have been one hundred years old had he lived till the past October 24th. What other three of our family have given so much to musical culture in America?

THE GEWANDHAUS ORCHESTRA of Leipsig made famous by Mendelssohn, began on October 20th its season all beauty concerts. Bruno Walter will conduct half of these and guest conductors will be Wilhelm Furtwangler Karl Straube Otto Klemperer Hermann Abendroth and Edwin Fischer On February 14th its program will be a memorial on the fiftieth anniversary of Wagner's death and on March 10th the "Symphony in D Minor" of Bruckner will be performed for the first time by this orchestra

THE HAYDN BICENTENNIAL was celebrated during the week of September 5th, by a four-day festival at Wellington New Zealand Among the works performed were "The Seven Last Words of Christ," the "Creation" the Concerto in C for Violoncello the "Clock Symphony" and the "Imperial Mass.

SIMONE BOCCANEGRA by Verdi, with Lawrence Tibbett, Maria Mueller and Giovanni Martinelli in the leading roles, opened the Metropolitan Opera season in New York on the evening of November 21st On the 22nd the same company began its Philadelphia series with Rose Ponselle and Giovanni Lauri Volpe in the leading parts

"PATTERNS" its prose and orchestra, written by John Alden Carpenter for the fiftieth anniversary of the Boston Symphony Orchestra, was performed on October 21st by that organization for the initial of Serge Koussevitzky and later by the Chicago Symphony Orchestra under Frederick Stock

THE SAN CARLO OPERA COMPANY rejuvenated gave the opening performance of its present New York season when on October 24th it offered "Madame Butterfly" with Hizi Koyke as *Cio-Cio-San* Edward Molitore as *Pinkerton* and with Carlo Peroni conducting Reports indicate a flattering success for all

CHARLES H GABRIEL composer of the famous *Glory Song* that has been the "call to arms" of many evangelistic revival and assistant to have sold to the number of thirty million copies died on September 14th at Hollywood California He was born in 1856 at Wilton, Iowa

OLD-FASHIONED OPERETTA in the works of Strauss, von Suppe Millöcker Genée Offenbach and other composers of a half century ago, have been having many revivals in central Europe With modernized librettos, with their gems of melody and their lively, healthful comedy, they have come out of dusty repose as a seeming excellent ideal opera of the future" with its noise, blare and sometimes too over-bold realism.

LORA JONA, a Viennese singer who was the Vesta when Wagner's "Tannhäuser" was first heard in Vienna, is still living, in Berlin, at the age of eighty

MAESTRO ARTURO TOSCANINI has been decorated with The commander's cravat of the Legion of Honor as a recognition of his services in spreading an appreciation of French music.

RICCARDO ZANDONAI

TWO NEW OPERAS by Riccardo Zandonai are to be presented for the first time on any stage when given during the present season at La Scala of Milan. "A Farce of Love" is a full evening work in three acts and the other is in one act and bears the very suggestive title of Coral Playing" Arturo Rosasto already well known for his first successful operas in this line, is the librettist of both works

THE SEVENTY FIFTH ANNIVERSARY of the founding of the Kimball Piano Company of Chicago has been celebrated In all of this period there have been but two presidents of the firm W W Kimball who founded it when Franklin Pierce had just succeeded James Buchanan as President of the United States and no political prophet would have predicted that a lanky unknown Illinois lawyer would become Lincoln the savior president of his country. The present executive, C N Kimball is of the third generation and a son of William Wallace Kimball II

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, with Mr Ren Stief as founder launched the musical entertainment of the recital duties two of the Folger Shakespeare Memorial Library at Washington D C. This group of devoted musicians is doing a real service to American musical art by presenting master works of the earlier centuries on the instruments and in the spirit intended by their composers.

FRANCESCO GEMINIANI the noted Italian composer violinist was memorialized on September 18th, when a tablet to his honor was placed in the Church at San Francesco of his native Lucca. Before the unveiling a concert of his works was performed at the Royal Academy of Science Arts and Letters at which Mr Adolfo Bolzi, of New York delivered a eulogy on the composers life and art.

THE PHILADELPHIA ORCHESTRA, with Leopold Stokowski conducting will broadcast eleven of its concerts during the present season. The dates yet to come will be Friday afternoons, December 9th and 30th, March 3rd and 10th and April 7th 21st and 28th

LOUIS R. DRESSLER, widely known organist and composer died November 11th at his home in Jersey City New Jersey Born in New York in 1866 he came to fill many important positions as organist and as a member of the National Association of Organists. He was a founder of the National Guild of Organists and was co-editor with Reginald DeKoven and Victor Herbert, of the World's Best Music"

A MUNICIPALLY OWNED OPERA HOUSE was built at Calumet Michigan, some thirty years ago at a cost of sixty thousand dollars according to records brought to light by the announcement of the dedication of the six million dollar opera house of San Francisco as the first of these civic ventures. And Calumet even pursuively a village!

HANS KINDLER, the eminent violoncellist and conductor of the National Symphony Orchestra of Washington D C received on October 13th the honorary degree of Doctor of Music, from George Washington University

THE VIENNA STATE OPERA will this season give the world premiere of Robert Hegar's "Bettlice Nemesulos" and, as novelties to its stage will present Krenek's "Sprung in Schloss (A Spook in the Castle)," Busoni's "Doktor Faust" and Janacek's "From a Death House" Mozart's "The Magic Flute" will be given in a restudied production. Elmer Pauling will conduct Italian operas, among which will be Giordano's "Fedora"

BUSONI

(Continued on page 69)

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THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of
THE WORLD'S BEST KNOWN MUSICIANS

Fountains of Youth

ONCE in a German historical museum we wandered among the trappings of a mediaeval alchemist and astrologer. There, in a reproduction of an ancient laboratory, were stuffed alligators, jars of powdered snakes' hearts, caulis, philosopher's stones, unicorn's horns, horoscopes—all the pseudo-scientific gun-cracks based upon the superstition that wealth, love and life might be produced through the magic of the followers of Trismegistus. Laugh if you will, but it is estimated that even now the American people spend upward of $100,000,000.00 a year upon the lineal descendants of these cruel fakirs in the form of fortune-tellers, astrologers, oriental humbugs and fake mediums—all trading on human credulity and often bringing their victims to disaster and death.

There is always a dangerous picturesqueness to these age-old frauds such as that you have seen in the alluring Prologue to "Faust." Your alchemist would undertake to find the secret of turning mud to rubies or lead to gold, just as he would stew up a love philter or brew an elixir of life. Most of all, the man of magic sought youth ever lasting youth. This, more than the elusive secret of making wealth without working for it, or even astrology (that travesty upon astronomy, still corralling its millions of "suckers," by which the vaporous dupes hope to see into the future), was the object of the alchemist and astrologer. Following the alchemist has come a long procession of mongers in the secrets of youth, from the fake gland experts to the patent medicine "beauty experts" of today. All gorgeous frauds galore!

FAUST IN HIS LABORATORY
From a Painting by Kreling

It was the quest of the Fountain of Youth that sent De Soto deeper and deeper into the morasses of Mississippi, only to find the gates of death. It is the same quest which sends men and women around the world, when the real springs of juvenescence are almost always no more distant than their own hearts, minds and marvelous bodies.

Whether you are twenty-one or eighty-one, you cannot fail to be interested in anything that will keep you at your best every moment of the day and night.

"You are as young as you think you are," laughs the optimist.

"Nonsense," growls the pessimist, "tell that to Nature."

But, at that, the optimist is far nearer the scientific truth than the pessimist. We all know aged men in their twenties and young men in their eighties. Your editor has met scores who are to all intents and purposes far younger physically and mentally at sixty than others are at thirty. There are artistes of men and women today who make Dr. Osler's famous dictum about age a pathetic joke. We, as a people, are growing younger every day, largely because we have the American habit of keeping interested in life and thinking we are younger.

Turn back the calendar half a century. There men and women will be found deliberately putting on the regalia of age. Each decade of human life had its appropriate costume, and one donned the uniform of approaching senility just as one put on mourning. There was a time when an old lady who appeared without a cap was shorn of all her rheumatic Victorian dignity, but the same cap on an old lady of these days would look like an 1870 flannel bathing suit at Deauville.

An article published in THE ETUDE for June, 1932, "Physical Revitalization for Musicians," by Jay Meeds, brought such a vast number of letters and requests for the food chart which THE ETUDE distributed to interested readers, that we are encouraged to believe that ETUDE friends as a whole are greatly interested in this subject. Thinking "youth," without doing the things which bring about a rebirth or reconstruction of the mind and body, is the height of stupidity. Millions of people are old today because they are ignorant of the causes of age. THE ETUDE highly recommends to its readers "Outwitting Middle Age" by Dr. Carl Ramus, which, in our opinion, is one of the most practical of the recent books giving authoritative medical opinions upon a subject which should be of vital interest to everyone from eighteen to eighty.

Dr. Ramus sets down as the principal physiological causes of ageing:

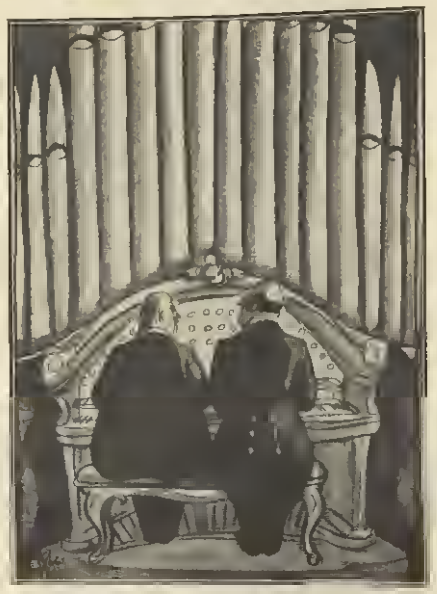
1 The poisons of certain chronic diseases
2 Poisonous drugs, such as alcohol, lead and tobacco
3 Exhaustion from continuous excessive work
4 Auto-intoxication, produced from poisons created in the intestines.

Obviously the first step in the restoration of youth or in its preservation, is to rid oneself of the physiological conditions which produce age. After this has been done, or while it is being done

the great physician in the mind should be called in constant attendance. Dr Ramus devotes two excellent chapters in his book to this important subject. No one can read them without great profit, if their recommendations are observed

The fear of age is so pronounced with some people that it becomes an obsession. This three score and ten" fetish so glibly accepted by many appears ridiculous in the face of the numerous cases of longevity cited by Dr Ramus. Thomas Parr for instance was married at the age of one hundred and twenty two and died at the age of one hundred and fifty two Nixon de Lenclos, at the age of ninety, was so marvelously preserved that she resembled in many ways a young girl The Countess of Desmond is reported to have lived until the age of one hundred and forty and the Comte de St Germain retained his youthfulness to such an age that he has become legendary in Europe The case of Luigi Cornaro of Venice was discussed at length in the article by Jay Media in THE ETUDE previously mentioned

While physiological methods of preserving youth deserve incessant attention from everyone who desires to derive the most from his life, they will prove worthless if the individual does not cultivate the spirit of youth Perhaps you have read the following lines in that charming French romance, Sur la Branche by Pierre de Coulevain, in which the women of America have been credited with finding the secret of youth



NOW CHOPSTICKS

Ne pas vieillir
L'Amérique se vante d'en avoir trouvé le secret. Elle cacherait de ses femmes et de l'héritage de la vie de jusque où conserve à ses vieillesses fortes de savoir son innocence, d'oppose être sans cesse même de ne pas compter ses années.

Elle a accompagnement raison. La vraie fontaine de Jouvence est dans notre cerveau. Si vous maintenons l'attitude de ses cellules, il accélérera la circulation du sang, des fluides intimes, donnera de l'éclat aux yeux, conservera de la souplesse au corps éloignera la maladie la vieillesse la mort même.

Copyright, 1911—Columbia-Lesley Paris

Certainly one of the most valuable avocations that the individual can introduce in his life in the process of avoiding those negative beliefs which banish youth, is music. Thousands of men and women who make music study their hobby find in it a reconstructive value in it, which seemingly cannot be derived from any other source The late Edward Bok told the writer how he discovered the enormous restorative value of music induced him to music. Mrs Bok, long a devotee of music induced him to attend the concerts of the Philadelphia Symphony Orchestra her desires and ideals, but he gradually discovered that his mind after an evening at the symphony, was amazingly refreshed So pronounced was his conviction that he became for years the leading sponsor of the Philadelphia Orchestra and gave a considerable fortune toward its support He also said that it was a matter of deep regret that he had not given more attention to music study in his youth so that he might play an instrument The world famous surgeon Dr Charles Mayo of Rochester, Minnesota, made the same statement, as have many other eminent men and women, deprived of music study in their youth

Thousands of men and women in their twenties, thirties and forties find themselves in the same position They do not know that a little well directed home study would place them in possession of sufficient keyboard knowledge to open a new world of interest and consequently the gates of a new youth One parent of a little girl recently made up his mind that he was going to learn music and at the same time teach his daughter He knew nothing of music and played no instrument He took a beginner's book ("Music Play for Every Day") and in a few weeks, both father and daughter were playing the piano and having a delightful time of it Many excellent books for the adult beginner such as the "Adult Beginner's Book" by Caroline L Norcross and the "Book for Older Beginners" by John M Williams, make it possible for one to take up music in later life and put oneself in possession of one of the finest means for keeping aglow that interest in living and the better things of life which is a synonym of youth. If you have had a smattering of music in your youth, there are dozens of practical books by means of which you can continue your musical work We strongly recommend the Principles of Expression in Pianoforte Playing" by Adolf Christiani as one of these.

Forget the passing years by turning your steps toward the true fountains of youth Music is certainly one of the best of these

"The American woman finds herself on having found the secret of not growing old. Her advice is never to lose interest in life but on the contrary, to throw from its best forces, to keep up with it, to learn all the time and not more to keep young of the years. She is scientifically right. The real fountain of youth is in our brain. If we keep up the activity of its cells they will accelerate the circulation of the blood, of the vital fluids, give brilliancy to the eyes preserve the suppleness of the body, keep off illness and old age and even death."

From "On the Pinnacle" by Pierre de Coulevain. Copyright 1909—R. F. Dutton & Co., New York

An Inspiring Message To Students of Singing

An Interview with the Eminent Spanish Soprano

LUCREZIA BORI
PRIMA DONNA OF THE METROPOLITAN OPERA COMPANY

Secured Expressly for THE ETUDE

By R H WOLLSTEIN

LUCREZIA BORI
As the Duchesse of Towers in "Peter Ibbetson"

THERE ARE two kinds of advice that may be given to students of singing One is how to make a professional success the other how to achieve genuine musicianship For the first I have very little respect Practically speaking one cannot give to another person—an entirely alien personality of different background and psychological workings—a ready made recipe for making himself or herself pleasing and successful And rising above the practical alone, such ready made success maxims tossed out with one eye on the box-office and the other on the audience's applause, defeat the very purpose of a sincere art.

To cultivate musicianship however is an entirely different matter

Unfortunately the two are too frequently confused Far too many young people incline to stress the professional aspects of art when they study music It seems so easy for any pretty girl with a pair of sparkling eyes a slim figure, and a pleasing voice to "be a star" But it isn't! On the other hand surprisingly few young people continue an amateur study of music after the age of compulsory music lessons. A survey of our studios makes two things clear great daily all of the students of from eighteen to twenty-two years let us say cherish secret dreams of professional stardom, while practically none of the students of that age pursue their music for the sake of sheer art appreciation. Which, of course, is all wrong!

The Unhappy Medium

THERE ARE far too many would-be singers and mediocre professionals I often wonder why music—the most comforting and companionable of all the arts—should be put on a par with the study of electrical engineering which if one does not intend to utilize it in making a living can leave severely alone. None of the other arts is treated in that fashion. Children are taught to recite fine poetry with out a thought of preparing them for the stage They are given exercises in composition and encouraged to read great books regardless of their future activities as authors And why? In order to make them broader more intelligent more cultivated human beings To provide them with an inner spiritual holiness stored with an illumination of beautiful things To strengthen them for the battle of life Surely music has its place within that inner sanctum which Montaigne called the secret garden and which the cultured person enters for spiritual refreshment. So my first counsel to young singers is—cultivate your garden! Learn really to know music Value and enjoy it as an intellectual and emotional stimulus Take it to your selves in the same way as the reading of good books. Let an active career wait

A musician's career after all depends upon capacity not upon desire and ardor not even upon determination and work. Often enough this is a tremendously hard fact to face and yet it is true No matter how you *love* music, how well you have *studied* it, no matter how deeply you may *long* to profess it publicly you cannot achieve artistic heights without that illusive indefinable spark which only God can bestow and which no amount of teaching or advice can take the place of Music is not a business—not even a profession. It is a vocation.

You are living in an active age an age of revolutionary psychology You are taught that you are the captain of your fate and that by willing willing, and working hard enough, you can achieve any thing This attitude is a normal reaction, perhaps in Victorian passivity—but it can be carried too far And you are carrying it too far if you delude yourselves into assuming that merely the will to be a great artist is sufficient to become one. It is not As well try to change the color of your eyes by good, straight modern thinking! Even at the risk of seeming too conservative I insist that it is better to suffer repression" and keep away from Roberts than to force your way into something that is not for you and ruin your life Be quite sure of your musical and artistic capacity before you study in terms of a career

The Career Complex

LET ME make it quite clear that I am not arguing against the study of music Quite the contrary I ardently wish that some governmental control could assure every person in the land a deliberately studied acquaintanceship with great music. But I am very distinctly trying to discourage an ill-advised, headlong plunge into singing as a career Unless you have true artistic capacity together with a genuinely fine voice and the will egotism to dedicate your life to intense hard work, there is nothing but mediocrity and disappointment awaiting you

Granted, though, that you have the singer's vocation, my advice to you is "Make yourself a thorough musician first" An exceptionally gifted "natural artist" can achieve great things, of course without deep preliminary study but such a one is the rare case, to be proved to us proof of the rule Tamagno, for instance, sang by ear by imitation, and by an intuitive realization of the right thing to do But Tamagno was sincere enough an artist to appreciate his handicaps. As a mature—and successful—singer he studied far harder than is required of any student with the advantage of thoroughly training Thus by the end of his career Tamagno was a musician as well as a singer

In addition to your vocal work—your show pieces and roles—study harmony and theory of music and develop a language sense. Learn to play one or two musical instruments Every absurdly musical problem you conquer will bear direct fruit in the progress of your vocal work. And always all, strive for that refinement of background that only cultured study can bring Read history and the classical masters Read intelligently and apply the spirit of past ages to your own immediate needs. Would you sing *Mignon*? Then prepare an intelligent understanding of the role by steeping yourself in the romantic restlessness and nostalgia of Goethe's great *Wilhelm Meister* Would you sing *Traviata*? Then first familiarize yourself with Dumas drama of *The Lady of the Camellias* Learn what you can of Sarah Bernhardt's interpretation of the character Do not simply stand there, a pretty puppet who opens her mouth to sing and depends upon conductor and coach for her mental activities!

Hiding Behind a Voice

IT IS often said that singers are the most ignorant of musicians. What a dreadful stigma it is! There is no excuse for it, but there may, perhaps, be a reason. All other musicians must prove themselves quite independently all their instruments. Artistic executive and thorough musicianship are the tools they have to work with. And these are constantly being tested. Most young pianists do not have magnificent concert grand pianos to practise upon, and your violinist must prove himself before he can aspire to own a Stradivarius. The instrumentalist's art develops quite apart from his instrument. In the case of the singer, though his voice is his instrument He must discover his own Stradivarius and learn to play upon it besides! His vocal develop his medium at the same time he acquires his technic. This involves an extra step of musicianship, and in meeting its demands, is often tends to neglect the more thorough phases of his art, with the result that he knows less than his instrumental colleagues although he may have worked just as long and just as hard But extra work is no excuse, and I am convinced that this really earnest student of singing will prove his resentment of this stigma upon his profession by making it impossible.

The singer's first consideration certainly must be the voice itself—its placement, production, flexibility care. I hesitate to prescribe definite voice methods or exercises because it is extremely dangerous to suggest systems of this kind without testing their application individually. No two voices are alike. What I need might prove harmful instead of helpful to another singer There too, my own case is not a standard one because I have always been singularly fortunate in having few problems to face or errors to correct.

The Perfect Childhood

FROM EARLIEST childhood on I was guided by the one dream of singing I learned to read notes at the same time I was taught the alphabet and I have always lived in terms of equal intimacy with both kinds of reading. I sang in public for the first time when I was five years old. My general studies were not allowed to become neglected in favor of music, however I was educated at the Convent of the Sacred Heart and I learned what I could of piano, theory and voice training at the same time

(Continued on page 64)

Chant d'un Voyageur

Vienna, Capital of the Kingdom of Music

By James Francis Cooke

EIGHTEENTH IN A SERIES OF MUSICAL TRAVELOGUES

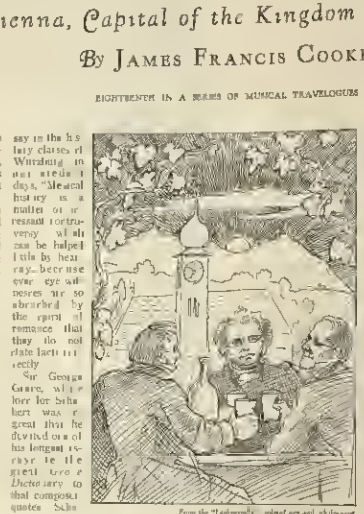
THE PLAYERS at Grinzing have mentor in the most Chinese. They apparently know every German folk song, and had present and have it instantly on tap. This is the way it works out. You in short friends to a party in Grinzing [illegible] are inspiration. You praise [illegible] song that you have not heard since childhood—something that will paint vivid pictures of wreathed scenery and [illegible] goes soul. You hesitate to [illegible] ars and they come to your table, [illegible] they stand during the performance [illegible] them what you want and the [illegible] push it—the solo singer enters [illegible] the mood of the song without the [illegible] you or pretense of any kind. All is [illegible] song in the garden. Your eyes [illegible] with tears that [illegible] past. Only music can work [illegible] magic. The song ends and someone [illegible] the group mentions another hallowed [illegible] It may be jolly it may be the tenderest kind of a lullaby as it may be irresistible love song. No wonder the youth of the world lets his heart steal around the [illegible] all his willing sweetheart. No [illegible] she lets her head rest upon his [illegible] while both look up to the stars [illegible] infinite mystery of the night. In [illegible] Certainly but no one would think [illegible] at them. That would violate the [illegible] Grinzing. Let us hear what [illegible] Mrs. G Beauchstret Rittenhouse [illegible] forgetting the rapers of her own [illegible] on the dance floor. Give me [illegible]

German Folk Songs

WHEN THE MUSICIANS have finished they are separately and [illegible] daily tuped and pass on to another table to ring more songs to revive more [illegible] nemous cloud pictures to lend the soul and give new birth to the spirit of the past through the mysterious alchimy of German folk-song. And German folk song is not dead by no means as it used to. New folk songs are being written all the time. These melodies come and go. Now and then one possesses the immortal ingredients which make it a permanent part of the song literature, long after the composer's name is forgotten. We found a recent one which is typical of the Viennese popular folk song of today. It is called *Heitzen's Rot* and is published on page 62 of this issue. If you want to know what these contemporary Viennese folksongs are like we advise you to get [illegible] Das ist neue Wire (That is My Vienna) forty songs which portray fifty years of Viennese song. I have before me a gift copy from Dr. Hertzler with the inscription *"Zur Erinnerung an den [illegible] Abend in Grinzing (In memory [illegible] beautiful evening in Grinzing)*

And it was a brilliant evening at Grinzing made so largely by the figure and the imagination of Dr. Hertzler, who might announce calmly "It was at this very corner that Schubert wrote on the back of a menu *Hackl Hackl the Lark*. Fancy the thrill of having such information come upon you unawares. The thrill lasted until we reached one house library and looked up the stories of *Hackl Hackl the Lark*. There we began to realize that Prof. De Hertzler Ritter was right when he used to say in the his lazy classes of Würzburg in our studies days, "Musical history is a matter of incessant torturevery which can be helped little by heart ray—because ever eye witnesses are so absorbed by the spirit of romance that they do not relate facts correctly

Sir George Grove, who [illegible] for both hearts was [illegible] great that he devoted one of his longest vacation to the quest *Grove Dictionary* to find composer quotes Schuberts friend Döppler as telling the story that one Sunday when they were returning from the village of Währing (adjacent to Grinzing) he saw a friend sitting at a table in the beer garden of one of the taverns *Zum Barwark (To the Beerbay)* and there went in and wrote the famous song on the back of the bill of fare. Grove imagines that he must have written the other two Shakespeare songs the same evening. Another version of the story of Schubert's setting of these famous lines from "Cymbeline" quoted by Karl Kobold, is that he had seen Heinrich Heine and Franz Schwind for a walk and while waiting for him to get ready sketched off the song. Newman Flower however insists that this famous song was written in a [illegible] apartment [illegible] known as *Modl schein Heurigen under Linden* (Moonlight House on the Wedge [illegible]) while Schubert was on a visit to his friend Moritz von Schwind who found Schubert a room of his brother [illegible] Fi wer, [illegible] which belongs [illegible] that the Drinking Song from Anton and Cleopatra, now rarely heard was composed at the [illegible] above mentioned [illegible] exact geographical spot [illegible] song is a result of small consequence [illegible] recent popular [illegible] ability, which [illegible] that many of the six hundred song melodies that flooded the brain of Schubert first gained expression in the inspiring atmosphere of Grinzing



From the "Liederwelt" colored yum and oil drawing by Moritz von Schwind 1868

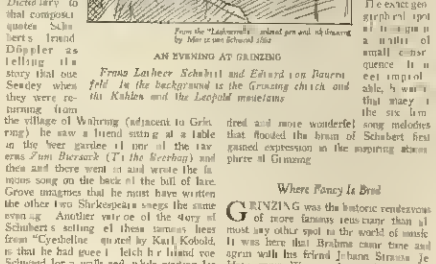
AN EVENING AT GRINZING

Franz Lachner Schubert and Eduard von Bauern feld In the background is the Grinzing church and the Kahlen and the Leopold mountains

Where Fancy Is Bred

GRINZING was the historic rendezvous of more famous tenors than all most any other spot in the world of music. It was here that Beethoven came time and again with his friend Johann Strauss [illegible] Hain came Wagner during his every sojourn in Vienna. Here Schubert [illegible] *Moritz Lieben* and *The Chocolate Soldier* all done in the workshop of dreams the only real land of memory. You make the need young and hurrying life to youth. Hail to the valleys of Vienna!

So here is a picture of a Gasthaus of Grinzing. There have been many of these picturesque inns in all parts of the city that have had engagements all over upon the music of Vienna yet as in cafes of France have influenced the literature of that [illegible]. Perhaps we in America are not gregarious enough, not grouppy enough to temper our art as art must be tempered. The solated, solitary worker rately produces masterpieces. Art flourishes in the soil of society. Not that that society must be watered with stimulants. Bernard Shaw and many abstemious artists have proved that. On the other hand, we must confess that we would feel a difficult to get out of our [illegible] great studies of the past with kept free from alcohol. Apart from Mussorgsky [illegible] we do not know of one who [illegible] the real heights who was a constant drinkard. Schubert, for instance, was known to have been guilty of occasional Gipsy spells but he was in no sense a



VIENNA AS VIEWED FROM THE HEIGHTS OF COBENZEL

(Continued on page 62)

The Four-Hand Players' Treasury

By Carl W Grimm

Those who take joy in playing duets will find this a most delightful and valuable article Those who do not know the charm of this ensemble work may find this article the doorway to a new world of fascinating musical entertainment

A GREATER knowledge of the numerous treasures in the piano literature [illegible] their hands would, no doubt, make many more avail themselves of the opportunities to revel in the works composed especially for two players at one piano or the more ingenuous of great choral works or the [illegible] string quartets.

Music for all grades representing all musical ages and all great composers are [illegible] tures clot. The following lists, including about four hundred titles present a bird's-eye view of the particular branch of piano literature. They have been arranged in six grades and each is divided into sections. Under "Instruction" are grouped all our of classical numbers under Amusement are listed lighter music and under Miscellaneous the attention is directed to our own compositions.

American the players are those who were born and have lived in this country also those foreign born who became naturalized and thus identified themselves with us but we are scarcely justified in classifying those who were born here but who have spent their lives in other countries—for example, Wilhelm Berger Arthur Bird and G Templeton Strong—decidedly American.

It has been said that all never manipulates the piano keys for the sheer love of playing or desire to display a display of his dexterity will certainly not be satisfied when restricted to one half of the keyboard.

Four hand playing is a revue in the exceptional entertainment, with its own individual charms. The composer of original four hand music must consider these, when employing the greater means at command, and engage both players in a friendly contest as regards the alternate employment of themes and passages. Yet each part has its own peculiar limitations as regards the range and division of the middle portions

The Arranger's Paradise

NEVERTHELESS the bulk of four-hand music consists of arrangements of great choral or orchestral works a fact clearly indicating that in this branch lovers are given more opportunities to associate themselves with these works. Twenty fingers can encompass more keys than ten. Besides the drudgery of laboriously [illegible] and *The Chocolate Soldier* all done in the workshop of dreams the only real land of memory. You make the need young and hurrying life to youth. Hail to the valleys of Vienna!

So here is a picture of a Gasthaus of Grinzing. There have been many of these picturesque inns in all parts of the city that have had engagements all over upon the music of Vienna yet as in cafes of France have influenced the literature of that [illegible]. Perhaps we in America are not gregarious enough, not grouppy enough to temper our art as art must be tempered. The solated, solitary worker rately produces masterpieces. Art flourishes in the soil of society. Not that that society must be watered with stimulants. Bernard Shaw and many abstemious artists have proved that. On the other hand, we must confess that we would feel a difficult to get out of our [illegible] great studies of the past with kept free from alcohol. Apart from Mussorgsky [illegible] we do not know of one who [illegible] the real heights who was a constant drinkard. Schubert, for instance, was known to have been guilty of occasional Gipsy spells but he was in no sense a

Training in Cooperation

TWO PLAYERS of medium ability can perform almost the entire list of famous works. It is necessary that the two be on a equal and mutually enthusiastic and not averse to practicing their respective parts when necessary. From such concerted playing and regular duet playing many lasting friendships develop.

I recall an especially interesting case of two men over seventy years of age. One was an architect and the other a secretary of a large institution. For many years they had regular weekly meetings for playing four-hand works. It was their custom to perform one or more symphonies as an evening. They would play all the symphonies or string quartets of Haydn in rotation. Then they would change to Beethoven or Mozart. And as they took up the works of each composer they studied his biography and his characteristics as a musician. Naturally discussions would result. The members they especially enjoyed were repeated from time to time. They always had request programs according to their own fashion. There were true musical enthusiasts who derived as much relaxation and intellectual and [illegible] pleasure from their united musical efforts.

Listening to four hands is a great enjoyment but much greater is the delight to take part in the performance of master works. These performances may be attended by members of the home-circle or some invited friends.

In the biography of Cosima Wagner we learn that even Richard Wagner and his wife Cosima an excellent pianist, had regular four-hand music evenings. Even this gem no task great delight in the class of music literature

GRADE I

IN THIS grade the two parts are seldom of the same degree of difficulty. The pupils part usually requires the more elaborate teacher's part as an accompaniment. Prominent composers such as Behr Diabelli Gurlitt Lebner and Reinecke [illegible] their experience in teaching and knowledge of the limitations and requirements of the grade, used their thorough command of the handicraft of composition for writing interesting music for young performers. It is a quite small matter to compose easy pieces but to compose real music pieces in the first grades requires a master in little things

A remarkable curiosity is to be had in the Paraphrases dedicated to little pianists able to play them with one finger of each hand—twenty-four variations and fifteen little pieces by Borodin Cui, Liadov Lassi, Rimsky-Korsakow and Scherbatchev Here are effective and masterful variations on the same simple tune by different composers

L. Golowski has produced something similar His useful "Miniatures are novel and amazing in their variety

GRADE I
FOR INSTRUCTION

Berodin Cui, etc. Paraphrases 24 Variations
Cherny Carl. Op. 139 Ten Easy Duets
Both Book 1 Book 2 Each
Diabelli, A. Op. 163 Book I–III
Godard, B. Mignonne
Lavallée, C. Op. 81. Melodious Et ves
Krouke Emil Peasant Song
The Athlete
Mozart, W. A. Minuet from Don Juan
Richards, C. Op. 24 Pieces
Op. 25 Sonatine
Spindler Fritz Op. 136. Sonatina

FOR AMUSEMENT

Barnard, G. Vanity Dance 8th Duets
Brückner, J. Op. 8 Three Little Life of a Child
Twelve Pieces
Bahr, P. Bally Chanting
Op. 40 Revelle
Bradsky Th. Op. 46 Fairy Tales
Diabelli, A. Op. 164 Waltzes
Engelmann, Th. Op. 13 Little 24 Easy Duets
Kleinschmidt, Emil Op. 1 Pieces
Kleinschmidt Richard. Op. 6 Sonatine
Lichtner, H. Op. 13 Three Pieces
Strecklung, H. B. Birds of Paradise, Galop
Voigt, Moritz. Op. 4 Sonatine
Through Field and Forest
Wachtmeister, Hugo Ballet Festival
Op. 87 Waltz
Wachtler, Josef Op. 9 Cradle Song
Laughing Waters
Op. 87 Waltz

BY AMERICAN COMPOSERS

Bilbro, M. In the Greenwood Flower Pieces
Cregar, Bertha L. Plant Fables Children's Pieces
Crosse Hector The Dancing Lesson 8th
Original Duets
The Beginners 8th Duets
Merry May Days 8th Duets
Dennis Charles Op. 18. Ten Duets
Daughter L. Melody Lane to Music Land.
Nine Duets
Dutton Theodore. Mother Goose Duets Ten Pieces
Fain Arthur Twelve Duets
Gerrish, H. Miniature Duets. Eight Pieces
Mason, Frederick Op. 7 Nr. 3. Minuet
Spaulding, O. L. Just We Two. Twenty three Duets
Nursery Tales Retold. Seventeen Pieces
You and I. Seventeen Duets
Twenty Famous Tunes of Old Britteryas
Thirteen Duets
The Rock and the Well
Wing Agnes Bennett Sketches from Childhood. Eight Duets
Wood, Joseph The Musical Zoo Eight Pieces
Ten Squirrel

GRADE II

GREATER variety of rhythms in this grade permits the use of folk songs and opera melodies Original dances and marches and a host of other attractive duets have been provided by the well-known standard and contemporary composers.

Somtimes for four hands have been written by Biehl Kleinmichel, Krause and Reinecke. The second part of Goldmark's Op 22 Dances can be used here. Excellent numbers are contained in Gurlitt's Op 81 and 102. Even a Haydn string quartet Op 1 No 6, arranged for four hands, ought be employed here

GRADE II
FOR INSTRUCTION

Beethoven L. Op. 20. Menuets from "Septet"
Biehl, A. Op. 28 Sonatina
Op 46 Sonatina
Goldmark, C. Op. 22. Dances
Gurlitt, C. Op. 81 Nos 3 4 Mel dies
Op. 102. Recreations
Haydn, J. Op. 1, No. 6. String Quartet
Kleinmichael, Richard Op. 46. Six Sonatinas
Krouke, Emil Merry Leaves 6 Duets
Le Pieces
Reinecke, C. Op. 127 No. 2 Sonatine
Op. 146 No. 1 Studies in Counterpoint
Tchaikowsky, P. Op. 39 March
Weidenbach
Weber Carl Maria von Op. 6 Marche

FOR AMUSEMENT

Beer Leopold J. Forward
In Happy Play
Little Jokers' Song
Little Serenade
Merriness
Parade March
Prayer
Reading
Waltz
Behr, F. Birthday Gavotte
Blue Ribbon
Lassi of Gypsies
Merry Maiden
Rhinestone Song
Professor's Dance
Shepherd's Dance
Snow Ball, Polka
Wedding Minuet
Bohmer C. Op. 293 La Gracieuse
Op. 299 Curly Locks
Engelmann, Hugo. Zenith Pearl
Gibb, A. Arabian Dance
Hesperian Fragrance
Gurlitt Cornelius. Merry Hunt March
Negro Dance
Kleinschmidt Richard. Hungarian March
Koehler L. Op. 286. Popular Melodies
Op. 287. Overture of Song
Krouke Emil. Butterfly Dance
The Artist Party 6 Characteristic Pieces
In Hungarian Style
Lichner H. Op. 229 Summer Nights Idyl
Lütz, Franz J. Always Joyous, Valse
Gallop Galante
Lowschin, Alfred. On Guard
Lower Jos. Op. 205 Nos. 3 Waltz
Op. 336 No. 5 Sailor's Song
Massaeus, F. Intermezzo from La Vallière
Boatsongs
Neumann, F. Cheerfulness
Under Darkening
Pfranz H. Op. 6 Rigid Decorum Hi ss Form
Reinecke Carl. Cradle Song B A Ba
Sartorio Arnoldo Aleatina Fety
Best Bride
Dance of the Lumberjacks
Dueling in Sprint
Love Song
Pleats in Scilly
Postmaster Youth
Pros Hon. Cree
Gypsy Life
Head Over Heels Dance
Jess and Aurelia, Gavotte
Maid of The Piping Patriots
Picnic in the Woods
Recap in the Meadow
Sabot Dance
Savoy Minstrel
Shanty Skies Spanish Dance
In Jer III Skies. Waltz
Woodland Pleasures
Interesting N. Le Petit Carnaval, Valse
Le Petit Carnaval, Polka
Le Petit Carnaval, Schottische
Le Petit Carnaval, Petite Mazurka
Le Petit Carnaval, Galop
Le Premier Bal, Valse
Van Hael, Henri, Masquerades
Werlin, Paul Negro Melody

BY AMERICAN COMPOSERS

Anderson, Paul. Rain
Singing
The Bridge
Where Go the Boats?
Cregar, L. A. Autumn Song
Birthday Song
La Gracieuse
Grimm, C. W. Hindu Waltz
Loomis, H. W. Op 77 Twenty-two Miniatures
Lotz, L. Leslie. Flirt Maryland
Lyons, F. Op. 14 Bagatelles
Stebbins, G. E. The Brook's Lullaby
Fairy Tale
Humility
Rainbow Dance
Smith, Russell. Plantation Dances
Terry, Evelyn. The Doll's Lullaby
The Old Sun Dial
Wood, D. R. The March of the Elephants
Wright N Leslie. Little Festival March

GRADE III

A GREATER wealth of material is to be found in this and the next grade The list of available music by the com-

ment composers is remarkably increased Beethoven is represented with attractive contredances and marches Haydn with string quartet arrangements, Schubert with waltzes, Schumann with original numbers in Op. 85 Very beautiful divertiments by Mozart are to be had in arrangements. Especially important are Weber's original contributions The Op. 3 contains six easy little pieces, replete with graceful beauty and deep feeling which were never surpassed in his later compositions His Op 10 consists of six pieces which were written for his pupils Maria and Amalia, princesses of Wurtemberg Beethoven wrote comparatively little for four hands and Mozart but seldom. Speaking as general Schubert ranks as the founder of modern four hand music, but before his day Weber had produced Op. 60 a collection of little pieces which for invention and fascination of sound do not yield to Schubert's best work in the kind Sonatas have been composed by Kuhlau, Reinecke, Beethoven and Mozart

Lighter music, making no pretense of any depth, flourishes especially in the medium grades

GRADE III
FOR INSTRUCTION

Bertini, H. L. Pantalonne
Personnel in the Piano Arr A. Sartorio
Mazurka in C No 3
Mazurka in E flat
Op 29 Valentine
Op 31 Ballo from "Sonata"
Turkish March, from Ruins of Athens
Boccherini, L. Minuet Filtery
Graham, Johannes Czardas Hungarian Dance
Hungarian Dance No 3
Op. 39 Waltz
Chopin, F. Op 40 No 1 Polonaise Militaire
in A Major
Fuhrmann, Hans Festival Overture
Hook, C. W. von Dance of the Spirits, from "Rip Van"
Gavotte from Iphigenia in Aulis
Ilmer, Fra. Jos. Gavotte
Ivanovici, Iosef Anitra's Dance
Jacobs Bonds
Op 15 No 2 Norwegian Dance
Handel, G. F. Largo from "Xerxes"
See the Conquering Hero Comes, from "Judas Maccabeus" Arr. M. Moszkowski
Haydn, J. M. Minuet in Gmoll, Sonata
Variazioni
String Quartets
Mehr-Sohn, Augustus Melody
Krooke, Emil. Transitalia
Kuhlau, F. Op 44 Sonatines
Op 55 Three Sonatinas
Liter, Frank. Poetic Fragment, from "Les Preludes"
Moszkowski, P. War March of the Priests, from "Athalia"
Moszkowski, M. Spanish Dance No 4
Spanish Dance No 5
Mozart, W. A. Divertimento
Sonatina in D B flat C
Minuet from "Don Juan"
Minuet, from "Divertimento in D"
Minuet from the Symphony in E flat
Serenade, from "Don Juan"
Turkish Rondo, from Sonata in A"
Rebmann, F. Op 35 Scenes
Op. 41 Impressions from "Manfred"
Op 250 No 2. Studies in Cantabile Form
Rossigkl, O Six Little Pieces
Saint-Saens, C. March Militaire from "Suite Algerienne"
The Swan
Sarasate, Arrendo. Overture Comique
Schubert, Franz. Ballet Music, from "Rosamunde"
Op. 9 First Waltzes
Op 27 No 1 Marche Heroique
Op 1, No 2. Military March
Op. 78 Minuet
Scherzo in B flat
Theme, from "Symphony in C"
Op 127 Waltzes
Op 171 Laedler
Schumann, Robert Evening Song
The Joyous Peasant
Knight Rupert
Op 68. Nocturne in F
Northern Song
Op. 130 Slow Movement, from Pic. Violoncello Concerto Arr S Judasohn
Op. 124 Shadow Song
Transcript
Little Romance
Waltz
Senff, Cyril Three Dances
Tchaikovsky, P. Chanson Triste
Theme, from "Symphony in Pathetique"
Waltz, from "Sleeping Beauty"
Valmarana, R. Op 11. Picture Book
Op. 24 Sketches
Wagner, R. Prelude Chorus, from "Lohengrin"
O Thou Sublime Sweet Evening Star
from "Tannhauser"
Weber Carl Maria von. Op 70 March from Concertstucke
Scherzo in C
Op. 3 Six Pieces
Op. 10 Six Pieces
Op. 60 Eight Pieces
Wolff, H. Op. 166 Hungarian Dance

FOR AMUSEMENT

Allen, W. Madame Pompadour A La Ma
Bohm, C. La Alegre Fanfare Militaire
Chaminade, Cecile Serenata Caprice
Le Ballet Dance Gracieuse from Kis
Op. 80
Bohm, Carl. Dance Sketches No 1 2 3 6,
4, 5, 8 and 11
Fairy Dances
Op. 207 Grand Polka Waltz
March, from "Birthday Music"
Wiggenhof, from "Birthday Music"
La Gracieuse, Danse Heureuse
Chaminade, Cecile Pastorale Rattanline
Rigaudon Pleet Mazurka
Cui, Cesar Orientale
Delibes, Leo. Pierrot's Song "Sylvia"
Engelmann, Theo. Dance Maiden
Triumphal March
Fenske, Theodore Russian Intermezzo
Gabriel-Marie Entry of the Gladiators
Gillis, A. Jubilee Medley
Hofmann, H. The Red Seraffin
Horvath, L. Hungarian Dance
Chalice Gold
Viennese Life
Ilmer, Fra. Jos. Rural Scenes
Krooke, Emil Lullaby
Lansing, A. W. Concert Polka
Marche Chapel Concert Polka
Bellflower Fifth Concert Polka
Mary Valerie, Fifth Concert Polka
Lilly, Frank. Cavalry Charge
Flight of the Locusts Galop
In the Woodland Mill
Love Thorn Albert Dance Hungarese
Reiterie Trot Christmas Song
Ida say Kreutzer No A Song of India
Lorraine, Arsene Canzo Dance
Gathering for the Hunt
Minden Dances
Hungarian Gardens
Indian Snow Tarantella
Jolly Whalers
La Belle Grand Mere
Marionettes Dance
Wedding Dance
Lotte Mazurka
Tyrolean Dance
Visit of the Hoogh Lima
Schubert, A. Les Dames de Ser lle
Le Mardi Gras aux Enfers
Schytte, Ludvig. Dance of the Wooden Shoes
Sealed Orders Festival
Vienna Waltz
The Wanderers, Marsha Militaire
Strauss, Johann Ingleburg Waltzes
Stravinsky, Fyodor Waltz Tempo
Van Gael, Paul. The Three Lilies
Volkmann, Robert Under the Linden Tree
Waldo, Ira J. from the Opera Puss
Wagner, J. F. Under the Double Eagle March

BY AMERICAN COMPOSERS

Bonn, Mrs. R. H. Op 47 Scenes of Dreams
Burwell, Felix. Dance Exercises
Floth, Arthur. Op 31 Three Duets
Martin, George Dudley Bal-masque, March
Mason, W. Rural Wedding, Rustic Dance
Mirando, A. A. Croatian Melody
Dance Fantastique
Forgotten Tryste
Nevin, G. B. Three Sonatinas
Rathbun, F. G. Hungarian Polka
Sear, Louis Minuet Morning Song
Where Go the Boats
Strong, John Philip. Keeping Step with the Union March
Manna Chorle March
Sweet and Glory, Fraternal March
Terry, Frances. Climbing Roses
The Dancing Doll
The Witches Flight
Tunnel, Kate. Here We Go
Webb, F. H. I and Dance with Me

GRADE IV

IN THIS grade we find the famous Overtures of Auber Bellini, Boieldieu Gluck, Herold, Lortzing Mozart, Rossini and Spontini. Beethoven is represented by arrangements of his Op. 90 serenade and sextet Haydn by trios, quartets and symphonies Mozart by quartets and quintets and Schubert by his world famous original four hand marches.

GRADE IV
FOR INSTRUCTION

Auber, D. F. E. Overture La Muscle de Portici
Bach, J. S. Sarabande, from Suite Sonata
Gigue, from Violoncello Solo
Beethoven, L. Allegretto from "Sixth Symphony"
Andante Con Moto, from Fifth Symphony
Minuet
Minuet Duetten
Op 31 Menuet
Rondo Capriccio
Op. 8 Serenade
Op. 9 String Trios
Op. 25 Serenade
Op. 31b Sextet
Rondino in E flat. Wind Instruments
Bellini, V. Norma Overture
La Dame Blanche Overture
Boieldieu, F. A. Caliph of Bagdad, Overture
Bruning, Johannes Bagatelle Dances No 2
Dance No 5
Two Waltzes
Chopin, F. Op 64 No 1. Valse
Op 64, No 2. Valse
Op 48, No 1. Etude Dance
Florian, P. von Alessandro Strozzilla Overture
Martha Overture
Godefroid, A. von Etudes Dances
Gyring, Edward. Minuet from Sonata Op. 7
Haydn, Jos. String quartette
Trios
Symphonies
Herold, F. Zampa Overture

Hummel, J. M. Op 92 A duet to Op
Op 110 Grand Sonata
Impromptu from Op Six Similar
Impromptu from Op Six Similar
Kinder, A. Three Duets
Liszt, Franz Polska, from "Hungarian Rhapsody No 9"
Gipsy Dance from "Hungarian Rhapsody No 14"
Op. 12 Gipsy Chromatique
Op. 14 Rakoczy March
Rakoczy March Arr from Hungarian Rhapsody No 2
Rakoczy March No 6. (Reichert)
Salves de Vienne No 6. (Schulz-Evler)
Mansfeldt, J. Reigen Bergmannes
Marschner, H. Op. 62 Festival March
Mendelssohn, F. Op. 62 Te in De Capriccio
Op. 22 March, from "Midsummer Night's Dream Arr
Op. 24 Midsummer Night's Dream Arr
S. Smith
Spring Song
Wedding March
Moszkowski, M. Spanish Dance No. 2
Spanish Dance No. 5
Spanish Dance No. 6
Mozart, W. A. Serenades
String Quartets
Divertimento No 36 and 8 flat
Piano Trios
Piano Duets
Piano Quintets
Piano No. 2 Concert In D Minor
Pleyel, Ignaz. Andante, from Sinfonie Concertante
Rendels, S. Op. 14 Le Bal
Op. 15 Le Retour
Op. 16 Le Retour To Le Retour
Op. 17 Polish Dance
Schytte, Ludvig. Op. 85 Evening Song and Cradle Song
Op. 120 Children's Ball
Schubert, F. Les Dames de Ser lle
Le Mardi Gras aux Enfers
Schytte, Ludvig. Dance of the Wooden Shoes
Sealed Orders Festival
Vienna Waltz
The Wanderers, Marsha Militaire
Strauss, Johann Ingleburg Waltzes
Stravinsky, Fyodor Waltz Tempo
Van Gael, Paul. The Three Lilies
Volkmann, Robert Under the Linden Tree
Waldo, Ira J. from the Opera Puss
Wagner, J. F. Under the Double Eagle March

BY AMERICAN COMPOSERS

Baker, Fr. Op. 303. Hungarian Dances
Op 361 Hungarian Dances
Bonnet, F. Op. 15a. Bells in the Dells
Bolzoni, Carl. Fingers at the Piano
Dance Gracieuse No 3 Duets 12
Fandango
Silver Star Mazurka
DeBeni, Leo. Marsch, from opuelle
Gavotte Theme, with Variations from
Cappella
Kreisler, Fritz. Dance Tyrolese
Kopelman, Gusta. In the Meadows
Gaul, Wm. Sill The Queen Valse, Intermezzo
Gaynor, Charles. Dance Arabian
Hoffman, H. Barcarolle
Kirchner, Fritz. Dance Ukraine
Krone, Emil. Tuneful Dance
Lemire, Jules. Op. 17 Spring, Sextet Concert
Valse
Mezquierta, Gavot e
Mirolido, Ettore. Tarantella, No. 6. Danse
Strenue
Nevin, Ethelbert. Sextet in E Canida
Schytte, Ludvig. Minuette of the Guests
Modern Revels
Rustic Dance
Strauss, Johann. Waltzes
Vollmer, H. The Musicians are Coming

BY AMERICAN CHMPOSERS

Bird, Arthur. Op. 11. Three Marches
Chaigh, Leo. Op. 11. Four Valses
Cowles, L. A. Lucy Maguire
Gilbert, W. W. Minuet
Stephens
Kelley, E. S. Royal Pa le March (Ha ieek)
Kroeger, E. R. March of the Indian Phantasms
Lockwood, Ed. Op. 8. Three Duets
Op 21 Mem Pictures
Martin, George Dudley. Solero, Caprice
McDowell, Edward. Marionette Dances
Moszkowski, Camille. Op. Lassking, Weber
Neupert, Al. A. March of the Slave
Whelley, H. E. Dance of Egyptian Maidens

GRADE V

HERE WE have the greatest selection of choice music and of appealing interest to advanced students and musicians. Caterers in lovers of shallow music do not appear in the end the near grade. Music should be more than a pleasurable pastime Glancing at the titles we become aware that we are entering the realms of history and fiction, providing us with much material for the heart and soul. This literature develops and requires musicianship The two pianos never think of being in a competitive race but are silent upon reproducing the splendor of the music they interpret.

GRADE V
FOR INSTRUCTION

Abbott, Emma Hungarian Sweet Lullaby
Aiken, C. Op 17 Flash
Op. 29 Variations on I Ran Juan
Bach, J. S. Passacaglia
Beethoven, L. Op 18 String Quartet
Op. 74 Rasoumowsky
Op 22 Quintet
Op. 20 Septet
Symphonies No 1 to 9
Op 92 Eighth Symphony
Op. 36 Leonore
Bohm, C. Tarantella Notturno
Rondo and Jubilee Rhythm
Berlioz, H. Op. 16 Rob Roy Italy
Op. 16 The Harold in Italy
Op. 21 Rome and Paris
Op. 24 Romeo No 12 Hel da Scherzo
Op. 3 Faust No 16 Hel da Ballet
Op. 4 Faust No 16 Hel da Ballet
Bizet, G. Carmen Suite
Smith, J. Gibson
Merlini, Adolfo Grand Valse Brilliante No 1
Op 36. Rondo
Op 80 Rondo
Op 80 Andante
Op 80 Andante
Brahms, J. Op 10 Ballades
Op 76 Eight Pieces
Op 79 Two Rhapsodies
Op 116 Seven Fantasies
Op 117 Three Intermezzi
Op 118 Six Pieces
Op 119 Four Pieces
Op 120 Two Clarinet Sonatas
Op 121 Variations and Fugue on a Theme by Handel
Op 122 Eleven Chorale Preludes
Op 123 Four Serious Songs
Op 124 Seventeen Waltzes
Op 125 Two Rhapsodies
Op 126 Seven Fantasies
Op 127 Four Ballades
Op 128 Four Pieces
Op 129 Rhapsodie
Op 130 Fantasie
Op 131 Quintet
Op 132 Sextet
Op 133 Quintet
Op 134 Quintet
Symphonies No 1 to 4
Op 68 Symphony No 1
Op 73 Symphony No 2
Op 90 Symphony No 3
Op 98 Symphony No 4
Op 102 Concerto for Violin and Violoncello
Op 108 Symphony No 5
Op 112 Symphony No 6
Op 113 Symphony No 7
Op 121 Symphony No 8
Op 124 Symphony No 9
Op 125 Symphony No 10
Op 126 Symphony No 11
Op 127 Symphony No 12
Op 128 Symphony No 13
Op 129 Symphony No 14
Op 130 Symphony No 15
Op 131 Symphony No

enumerate some of them a fine estate, a gorgeous home in Verona snuff boxes set in jewels jeweled Court Swords from royal and imperial patrons Russian and Austrian both gave him the most flattering orders of decoration.

Although he concentrated for a while in the imperial service it by no means limited his concert tours.

Thalberg was married to a charming and wealthy girl who like Jenny Lind, performed before her marriage. She was a daughter of the famous Pasta Lablache famous wife of Lablache the great French painter.

The rapid development of the pianoforte made great changes in the possibilities of instrumentation. Thalberg by his skill in taking advantage of these possibilities quickly leaped into a popularity which was perhaps not really his due. With virtuoso touching for melody and wide span and peculiarly shaped fingertips he was able to produce many beautiful chords and arpeggio effects. His use of legato playing as well as extended chord and arpeggio execution. He is said to have "Generally pupils work six month with these hands and too little with their minds."

In 1856 he made his first trip to the United States where he created great enthusiasm which was repeated on his visit in 1857.

Upton in his delightful "Memories" recalls the furor caused by Thalberg's visit to Chicago when the critical and would be musically inclined were thrilled by the prospect of hearing him and wondering whether they could really measure up to his standard. Upton reports an amusing newspaper account of his appearance which described in fulsome manner upon the playing being like that "of peaceful moonlight on a mild tropical sea" which in truth was as far as possible unlike Thalberg's playing.

The Dynamic and the Dreamy

IT IS AN interesting coincidence that at first time Gottschalk was America's favorite pianist who with his dreamy circle temperament and lazy indifference won popular acclaim with such compositions as *The Last Hope* and *Danse Ossianique*.

It was at this time that fantasias from operas were at their height. At the young ladies boarding schools fantasias for four hands always had paramount place on the program. Thus "Martha" "Zampa" "The Diamond" and others were their favorites and never failed to win thunderous applause. Thalberg perfected this style of composition.

The cultus of George William Curtis who many years entertained the American public more than "Easy Chair" in "Harpers Magazine" at the time of Thalberg's death in 1871 wrote of him as follows: "At the concerts of Thalberg there were some pretty performances and then a gentleman with side whiskers and no mustache, unostentatiously dressed, entered upon the platform. His manner was grave and constant and he bowed respectfully as he seated himself at the instrument. Immediately without a flourish or grimace, steadily and calmly watching the audience, he touched the piano and it began to sing. There was no pounding no muscular contortion. Nothing but his hands seemed to be engaged and apparently without effort they educed the whole fortune of the instrument. It was in every respect except its great effects exactly the reverse of Dr. Meyer's playing. The effect indeed was astonishing. When the player arose as quietly and gravely as he had seated himself there was a tumult of applause to which he bowed and tranquilly withdrew.

His Style Analyzed

THE CHARACTERISTIC of his style is well known. It was a series of harmonious refinements of all the resources of the key board through which the melody was clearly discernible. It was by study and by long training only that he carried this method to its perfection. Thus arose all his great effects as that from Mozart's "Don Giovanni" the entirety of the whole opera was represented. Perhaps you do not admire Thalberg's notation upon a theme selected from the opera. But in this performance you are enthralled by the passionate movement of the entire work. It is a wonderful effect. The same expert with which he shows the underscore and the melody and whole made always a self possessed gentleman also had for his instrument. Moreover the perfection of the drill in scales and the use of the piano could not be developed except through methods. Other players must have spoken of the illusion produced with the hands and not the fingers. But the fingers was magical and the tone sound that followed was as great as any player revealed.

"Thalberg was a player only and not in the sense of Chopin, a composer. What are called his compositions are arrangements and adaptations of themes from operas created to develop them with all the resources of the instrument. The originality is in the method of instrumentation, in which he was original and really the founder of the present piano school. As a player in characteristic was the *cantabile*—the musical quality—and this he had beyond all else. The flowing sweetness of his style is indescribable. There were many who had complained of a want of fire and deeper and truer passion without which no work of art is perfect. But it was impossible to deny him play his fantasia from "Don Giovanni" or measure without pressing all the poison of the original. Mozart was not killed under his hands. And the impression of coldness was largely due doubtless to the tranquility and propriety of his appearance and manner."

After his second long tour in the United States Thalberg traveled for a year and a half in South America, a trip designed to close his career as a virtuoso. He had been worshipped, feted and caressed in every part of the civilized world. He was rich and could well afford to retire on his laurels. Although he retired he succumbed like all great artists to more "farewell" performances which he gave in Paris London and elsewhere.

Everywhere he found the same old enthusiasm. However Thalberg it must be admitted was never filled with the true spirit of an artist who worked on and endures imbued with the consciousness of the ideal, for art's sake.

The last years of his life he spent in luxury at his villa near Naples as a wine grower. Many of his compositions date from the time he gave up playing. As a wine grower he was as successful as he had been as a pianist and was awarded a medal for his vintage at the Paris Exposition in 1868.

Although Thalberg ceased long ago to be ranked among the greatest musicians his popularity in his own day was unequaled. By his majestic personality his distinguished appearance and his superb manners he astonished bewildered and fascinated the musical world.

—Arthur Honegger maker of music is quite painter of airs with control of machinery and the triumph of strength is a symbol of his age as all that is most alive."

—Artur a Hobbe.

THE BLUE GROTTO OF MALLORCA

Music in the Haunts of the Dragon

By Mrs Edwin B Garrigues

CAN YOU IMAGINE hearing and enjoying a luxurious concert about one hundred feet underground? No it was not created by radio but by an artificial device. There were two violins a cello and a harmonium.

Here on the Island of Mallorca the largest of the Balearic, out in the Mediterranean Sea wonderful things have been happening for the last two thousand years. Due to the islands isolation and as has remained unchanged since the thirteenth century Spain has owned this group of five islands, which are about one hundred miles from its shores. The people then houses the architecture and many customs show influences of the early invasion as might here by the previous inhabitants—first the Phoenicians followed by the Carthaginians the Greeks, the Romans and the Moors. All of these raised the possibilities of this beautiful and productive paradise.

Nature Bountiful

THE ISLAND abounds in natural beauty having majestic mountains which slope or plunge in a very precipitous to the coastline serrated with charming little bays. Caves too are plentiful which call forth deep reverence and admiration for the achievement of nature's forces.

Descending the Cave of Her Dragon, one goes down many steps and along serpentine rough paths passing from chamber to chamber. Everywhere are the most curious formations of stalagmites and stalagmites created by nature's process through thousands of years.

One's imagination peoples the cave with strange likenesses in crystal or mineral be-

(Continued on Page 58)

How Ought We To Practice?

By the Eminent Virtuoso and Teacher of Violin,

PROF. CARL FLESCH

Translated for THE ETUDE

By Florence Leonard

[Although Prof. Flesch is at present one of the most sought after teachers of violin, this article is the first he has ever written. It should be of great interest to piano students also.—Editor of THE ETUDE.]

WE PLAY the violin more than any other instrument and yet in no other field of musical endeavor is there to be found so much that is unsatisfactory. Our object therefore, is to remedy this condition by bringing about the turning of the composer and the more subjective feeling of the interpreter. To accomplish this we must try to bring about the increased movements of the two arms without interruption but upon this depends the practicing of the printed notes into a living activity. Until we have done this we do not know the composition and realize our artistic intention. This goal does not come automatically but must be sought after. Practice is necessary to attain it—but is to repeat the required movements in a certain manner so many times that they passed without the stimulus of the will in other words "automatically."

"Automatism"—the word stands for the much misunderstood horror on the part of the so called musical violinists. Art is surely a ghost if we understand it to mean a thoughtless, mechanical finger action lacking the impulse of the will. Without the cooperation of movements which functions correctly without friction and lack no longer needs intellectual supervision. On this solid foundation alone can rest the grand structure of the work of art. For the work of art itself always consists of two factors: the actual printed notes and the complex of sensations which lie between these notes. The purely technical portion of any composition may be compared with raw material. It depends primarily on the quality and solidity of the material whether the object to be manufactured from it will be usable and suitable for its purpose.

Craft and Art

TO SOLVE the technical problem which are peculiar to any composition and to grasp it spiritually are two entirely which are wholly different one from the other. The great tragedy of our public life art lies in the fact that these two activities are confused—both thrown in the same pail. This misunderstanding is primarily to blame for the fact that the majority of violin students have suffered shipwreck. For the truth is that violin technic is a craft which must be learned by every individual directed by the fully conscious brain but which has nothing in common with the art itself and at best can be called only *skill* in an art. Interpretation however is a purely artistic process. It has its roots in the subconscious and is determined by those peculiarities which are born, which can only in the least degree be *learned—such* as feeling imagination and, above all, the depth of personality in the interpreter. These two factors contradict each other. Between them rules a far reaching conflict.

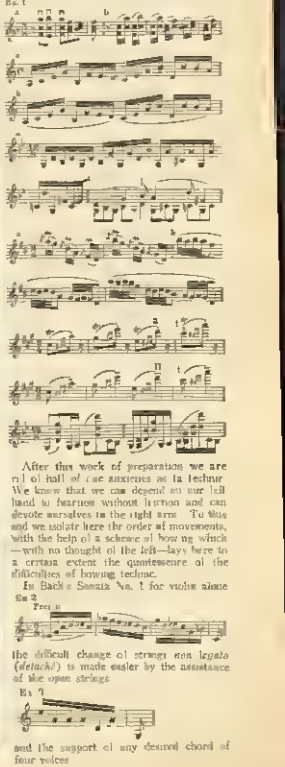
For the practicing of separate technical problems wastes the mind and dulls its keenness. It injures, indeed, the spontaneity and freshness of feeling. The experienced musician knows well that it he would have mind and feeling in the desired condition for a public appearance he should practice as few technical exercises as possible, just before the appearance! At the same time the outer technical perfection is just as necessary as the inner spiritual readiness. The conclusion is therefore obvious from the purely artistic point of view practicing is an evil but nevertheless indispensable, a necessary evil. The science of practicing lies in knowing how to reconcile these two necessities which are continually in conflict.

Mental Control

WHAT ARE, then, the first principles which can guide us to the desired edge? The answer is found in *control by means of the mind* with its result, the *saving of time and strength*.

If we repeat thoughtlessly and too many times passages which are technically difficult we are deadening mind feeling and imagination and are therefore working against pure artistic activity. (The so-called "dry" practicing is injurious because of the very fact of its soulless tone. One should not use two different tone qualities, a dry one for practice and one for feeling for performance. By using a slight vibration, you, even by merely intending to do so the dry tone may be made into a sympathetic tone automatically even in the most rapid passages.) The idea of *practicing implies repetition*. Thus to practice something means primarily to play it several times in succession. But how many times? Repetition is an endlessly circular affair which is closely bound up with the whole art of studying. Thoughtless repetitions can go into the hundreds when by treachant analysis of the obstacles to be overcome a dozen repetitions would suffice. The former kind of practice has nothing to recommend it, if it is continued it will destroy body and soul will kill imagination and buoyancy. Alas for the pupil who falls into the hands of a teacher who preaches the gospel of quantitative rather than qualitative accomplishment who gives to the pupil to take home with him the rare-all advice, "Practice this till you can do it," instead of considering the composition with his pupil, finding the specific obstacles inflating them, and giving directions as to how they can be overcome.

To this end there must be, first of all, a clear distinction between the tasks which fall to the *right* and to the *left* arm respectively. These problems differ so widely in every respect that they will not bear being confused. In order of solution those of the left hand have here precedence because stimulation must first of all be firmly established. In this connection examples from the writer's edition of the Twenty four Caprices of Rode Op. 35 (Schirmer, Leipzig) will be sufficient to show how most of the Etudes have been introduced by a preparatory exercise which, for the moment, ignores the difficulties of bowing and is concerned solely with the left hand. (In each case a is the original exercise and "b" the preparatory exercise.)



After this work of preparation we are rid of half of the anxieties as to technique. We know that we can depend on our left hand to function without friction and can devote ourselves to the right arm. To this end we isolate here the order of movements, with the help of a scheme of bowing which—with no thought of the left—lays bare to a certain extent the quintessence of the difficulties of bowing technique.

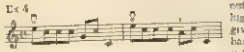
In Bach's Sonata No. 1 for violin alone

the difficult change of strings *non legato* (*detaché*) is made easier by the assistance of the open strings

and the support of any desired chord of four voices

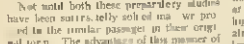
CARL FLESCH

Ex 4

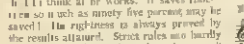


Not until both these preparatory studies have been sufficiently solidified may we proceed to the similar passages in their original form. The advantage of this manner of studying is obvious. It compels the student to think as he works. It saves time—it saves much as ninety five percent may be saved! Its rightness is always proved by the results attained. Scientific rules may hardly be formulated for such analysis because it must always be adapted to the particular difficulties that must be conquered, and these are very various. Nevertheless there are certain fundamentals which make it sort of natural for the specific difficulties

I *Non-legato* passages (detache, staccato, saltato) must be practiced *legato* until the problems of the left hand are solved. Practiced in this way the change of position and of similar notes or chords are as the following from Brahms' Rhapsodie op 79 No 2

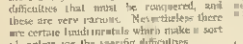


is to be practiced at first "b" Vieuxtemps' *Concerto re E major*, movement III ("a")



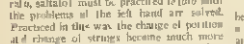
is to be practiced as at "b"

II Broken double notes or chords are to be studied at first by sounding the notes all at once (not broken) By this means will a salutary control of the left hand be gained owing to the timelessness of an expiatory pressing down of the fingers Thus the fourth movement, Variations ("a")

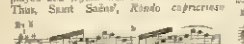


are to be practiced as at "b"

III When a difficult change of position must be made the exact length of the interval to be encompassed must be made clear In terms of an intermediate note and must be practiced at first with this assisting note The Brahms "Two Op. 101" 1st movement

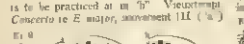


is to be practiced first with the intermediate note



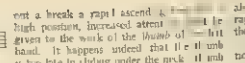
and then without the intermediate note

Ex 10



but with slow careful *allamento* and some delay on the note on which the change of position is made, while gradually improving its quality

IV In spite of this training the player does not succeed in delivering with



vent a break a rapid ascent [illegible] the high position, increased attention is given to the work of the *thumb* of each hand. It happens indeed that the thumb is too late in sliding under the neck (thumb position below) and thus hampers the movement of the forearm which is required for the change of position Another error is that of shifting the thumb under the neck of the instrument at a sudden change to a higher position It must be shifted immediately *before* the change A good passage for illustrating this point is Saint Saëns' *Rondo Capri esso* at the close.

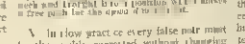
Ex 11

At X the thumb is to be shifted under the neck and forward into position so as to make a free path for the speed of the [illegible]

V In slow practice every false note must be thoroughly corrected without changing the bow-stroke

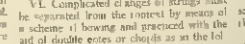
VI Complicated changes of strokes must be separated from the context by means of a scheme of bowing and practiced with the aid of double notes or chords as at the following from Brahms' Klavierquartett op 25 1st movement (a)

Ex 12



(for a scheme of bowing see "b") and as the exercise at Dont, Op. 35 No. 1.

Ex 13



(See also Ex 2) In "b" again will on the scheme of bowing at "c" appears the Dont exercise Op 35 No 1

VII In a tasteless wash of tone to use a variety of *marcel* ways of bowing in studying certain passages, for the required style is not helped thereby contrary is the far more useful exactness of the left hand, exactness which is necessitated by the simple fingering For such practice little should use neutral grades or scales and not emits from a purely mechanical compulsion.

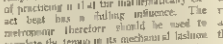
Now we arrive at an important question, "In what *tempo* shall we practice?" Slowly or quickly?

The exactness of the technical process required chiefly through the material provided by Scales—*sine qua non* for our tunes—is actually of secret date According to Yavet it existed for the first time since Saraste Howvret that may be it is a fact that *slow practicing* was first introduced in the right both year of the last century (1880) Up to that time playing was brilliant and more erratic There is no doubt that control of intonation is not possible unless the separate tones follow each other so slowly that the ear can judge of their pitch The impression of purity in a *rapid* scale depends chiefly on the first and last notes but in a *slow* scale it depends on every tone

Since purity of intonation is the first law one would suppose that passage-work ought always and under all circumstances to be practiced slowly But experience teaches that the finger technic of those students who follow this principle becomes heavy in time and loses its energy so that interruptions occur in rapid passages and even the vibrato limps These players have forgotten that the left hand has in addition to the problem of purity the problem of rhythmic variety and that therefore it must be able also to execute passages of the greatest regard to wherever the composer requires them.

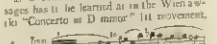
Plainly therefore passages must be practiced slowly at first in the prescribed *tempo* so that the scales can be played not only slowly and well perfect attention but also rapidly and brilliantly The transition from one to the other is best achieved with the aid of the metronome. The passage should first be played in a tempo twice as slow as that indicated by the composer's wish each repetition the little minute should be set one degree faster until the original tempo is reached. The objection to this way of practicing is that the mathematically exact beat has a chilling influence. The act beat has a chilling influence. The act beat has a chilling influence. The metronome therefore should be used to regulate the tempo in its mechanical fashion only on exceptional cases For instance only on exceptional cases For instance the pupil may not be able to hold to a certain tempo if he has been accustomed to hurry and cannot control himself sufficiently to prevent his fingers from running away with him.

If a continuous series of varying passages has to be learned as in the Wieniawski "Concerto in D minor" III movement,



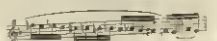
the student should proceed in these two ways, with an occasional delivery of the group as a whole and also with detailed study of the separate groups of which the whole is composed.

We must not forget that all one note out of half a dozen is false, it is never the twelve notes which need correction but at most only two or three In this passage (Lavid "Concerto in F Sharp minor") is faulty



then a misfit one is not four hundred the following group are [illegible]

Ex 16



(because the high position with the third finger is needed)

Their groups must be practiced separately To study the passage merely as a whole is not only a waste of time and strength but also a neglect of the essential points If the principle suggested above is applied to practice in general it results in regular study of two kinds that differ—practice of a passage group as a whole and separate study of the difficulties which are found in its units

In conclusion the writer will attempt to explain the practical application of the principles set forth in the preceding by means of an example which may serve as a model for purposes of practice and which may save both time and strength

The composition to which the player is to devote serious study should first be read from a purely musical and artistic standpoint, without the assistance of the violin but with the proper activity in the piano. After obtaining a superficial idea of the musical and technical tasks involved the student should determine the most suitable fingerings and bowings. It is the custom of the writer to allow a pupil to work out these problems first by himself in order to compel the student to think about them, and then *later* to give his own point for comparison. It is due to the student's judgment to retain what he will of his own ideas.

In the instructive exhibition follows there is ample opportunity to call his attention to any mistakes in judgment. Next begins the study of certain particularly technical passages or entire blanks of practice repeated from time to time until [illegible] Here is the opportunity to [illegible] analysis of the passage (as described above) and the division of the difficulties between the right hand and the left [illegible] then full working up of the whole [illegible] and up to this point. With this method pieces are played through as a whole [illegible] only gradually [illegible] These are marred on the margin [illegible] certain signs but without [illegible] during the student to give strict attention to them at the moment. Not until then [illegible] when the mind is rested and [illegible] fault finding mark to be [illegible] and at this time the exercises and [illegible] the best way of overcoming them are set forth.

In the execution of the [illegible] over the work with the [illegible] has done more than make the technical faults [illegible] almost pursued the idea [illegible] an idea which [illegible] dances arouses interest [illegible] the restraining of the [illegible] as the race for details—[illegible] purely musical factors [illegible] which serve to transform [illegible] equal variety of [illegible] this subject can be touched [illegible] neatly in this treatise [illegible] she ourselves in the study [illegible] and interpretation [illegible]

In the order of practice [illegible] the road from the whole [illegible] parts must be traversed [illegible] habit, that the marks [illegible] bone ever fewer and [illegible] approach of perfection [illegible] period, we must often [illegible] piece as in the concert [illegible] work is played through [illegible] without [illegible] to exalt [illegible] piano accompaniment [illegible] which are most likely [illegible] to fatally [illegible] the excellent material [illegible] next morning

So must we labor [illegible] evening when we [illegible] five hands while [illegible] piano [illegible] and hold we have achieved [illegible] tenuous line we found [illegible] our ability.

The thin described [illegible] ner in the way which [illegible] travel in order to [illegible] [illegible] bounces by way of [illegible] to being able [illegible] ands over the [illegible] garden of the work [illegible]

SELF TEST QUESTIONS ON MR BREITHAUPT'S ARTICLE

1. *How may "automatic" practice be made of value?*
2. *How should non legato practice be first?*
3. *In what way should a rapid ascending scale be perfected?*
4. *Where was slow practice introduced into musical study and what was its effect?*
5. *What should be the preliminary test before practicing a new composition?*

Don't miss the February Etude It so happens that both in Text and in Music this will be an unusually Fine Issue

Hindrances to Artistic Piano Playing and How to Overcome Them

By Rudolf Maria Breithaupt

INTERNATIONALLY FAMOUS AUTHORITY UPON PIANO PEDAGOGY

Translated by Florence Leonard

CONDITIONS militating against artistic piano playing are (1) hindrances which result from faulty physical or physiological conditions

Faults of playing may betray either musical weakness or technical weakness. In either case they are usually due to inhibitions which spring from psychical or physiological conditions as well as to other obstructions which may be either external or internal.

Predisposition (*Anlage*) and heredity account for certain defects. Such faults as weakness of impulse lack of the "will to do" indolence (as shown in players of melancholy or phlegmatic temperament) slow response to nerve stimuli lack of finer sensitiveness of imagination, of vividly solid mentality dull comprehension poor memory lack of power to concentrate also lack of character energy and industry—all these defects are due to race (breeding) nurture (blood and general constitution of the body.

Certain organic weaknesses and functional disturbances are especially detrimental to playing Various forms of anæmia (from which women players in particular suffer) too high or too low blood pressure delicate nerves and muscles weak heart or lungs—even such difficulties as nervous or neuralgic headaches in which many musicians are subject—these all affect the ability to play

In case of such constitutional weaknesses the player should have medical treatment lest the bodily ailments at the least should undergo proper physical training, live a reasonable life and take great care of his playing apparatus.

Hand Formation

ANATOMICAL difficulties are usually found in the hand and fingers only—it use both which actually execute the playing The superior levers (fore-arm upper arm) and joints are with almost all players anatomically intact (Conditions due to accidental fractures or similar injuries are not to be classed as anatomical imperfections)

Certain anatomical formations are detrimental to technic. Those which present the greatest difficulties are as follows thin, bony hands with very slender fingers and tapering finger tips without broad cushions or "pads" soft, flabby hands in which the tendons of the wrist are too weak and the joints of the fingers do not hold firm when the first joint, especially "breaks" instead of standing firmly short thick, hard hands which have a narrow span These besides have length relations and sinews with especially short tendons or especially deep web-membranes between the fingers These lightening conditions affect the ability to stretch and spread and allot are detrimental to the whole technic (See "Natural Piano Technic, Vol. I—The Construction of the Hand" p. 17), and the pictures of some of the greatest masters.)

A wise training and an effective passage one improve these conditions to tightness, as will be seen later on

Hands which perspire too freely are extremely disturbing because the finger tips are apt to slip from the keys thus exposing the player to accidents and inaccuracy This possibility can be obviated only by curing the condition—a process which is often tedious.

II Hindrances due to defects in the central organization

The hindrances of the inner and outer organization will be found to be in direct proportion to the weaknesses of the preceding (1-qualities) For there are two sources of all the obstacles with which practice and training have to contend I The apparatus of the tones which receives external impressions may be defective, as it may not react easily (The inhibitions activity is to be included here also.) 2. The central activity may be defective in arranging redirecting and discharging the impressions—that is the brain structure and the processes of movement may be faulty

Lack of sensitiveness to stimuli or not sufficient intensity to the stimuli themselves are typical instances which appear as laxity or slow understanding (apperception) of the note signs or defective tone-perception. Inaccurate registration and slow arrangement of the sense-impressions in the central organ (brain) imperfect transmission and redirection of the stimuli once they are received, insufficient attention to the impressions because the track in the brain was not deep enough in short, all imperfections in directing and transmitting the incoming current (impulses or stimuli) to the central organ which produces the motor impulses belong to this group

RUDOLF MARIA BREITHAUPT

Talent

ALL DIFFERENCES in talent are differences in psychical hindrances. The greater the talent the fewer are the obstacles within the central organ and vice versa The born talent, as we saw not only possesses better organs, but above all a greater reactive ability It is able to project outward immediately quick as lightning the stimuli it has received together with the impulse of the will and thus without having to overcome great obstacles

The person of average gift, however has first to plough and to pull up many weeds. I ask at the normal child. Even reading the notes is a slow and painful process. That he has to recognize the note (or the [illegible]) then he has difficulty in finding it on the keyboard Before the right tone is found and the right fingering learned considerable time has been spent The telegram is given out in the brain and from the brain are sent the various stimuli to the finger tip stations. Or perhaps the finger muscles receive the message at the cortical region moving instead of me And it goes on.

But with the talented child the visual or aural stimulus which he receives flies instantly through the various stations He quickly learns to reproduce the note image or tone image in the keys with his hands and fingers, and usually he does it unconsciously not being aware of the number and degree of the obstacles

Concentration

THE COEFFICIENT of the hindrance is greater in proportion as the power of concentration and attention are less. Absentmindedness, thoughtlessness in general the failure to command one's will power on the instant and to fit one's mind on the work of art are the required object of practice—these are the basic faults in the practice of all art, from the very beginning It is not industry alone that is a mark and a proof of real talent, but rather attention, the alertness and eagerness of the mind Hindrances which result from defective psychical tension and defective mental preparedness are made stronger if at the same time, the ability to receive and adopt the impulse is not strong The endurance and certainty of the impressions and adaptations depend on any case on the greater or less instinctive feeling for the melody and rhythm or on the swiftness or slower comprehension of the object of practice (end in view) and the conscious or unconscious redirecting of the visual or aural image.

Continuous labor and training will never replace entirely what the impulse of the will and the mental powers unconsciously feel and execute. If, for instance one grasps the specific musical idea through sound alone, or quickly solves a technical problem by mere touch tone and trouble. And yet, the right idea of the tone does not always bring about the right execution.

Readiness of the muscles, ease and swiftness of movement are found only rarely in combination with receptivity and swiftness of the mind. (As proof consider the acknowledgement of an eighteen year old student "I notice that all the obstacles are still in my head, not in my fingers. I feel an actual mental restraint, as of the stiffness was in my brain")

Early Training Important

IT BECOMES more difficult to conquer hindrances at one grows older If the musical and technical development begins early we are less conscious of hindrances. Certainly the central functions become automatic sooner the projection of the mental impulse (will) upon the key mechanism is acquired more easily in proportion to the youth and the freshness of the talent to its simplicity and lack of self-consciousness.

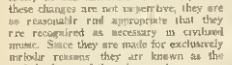
[illegible] (about) [illegible] easily [illegible] bounce out [illegible] practise [illegible] [illegible] [illegible]

Ex. 1

is the *true* minor scale true to its origin and its distinctive nature. (It will be noticed that it has the same form upward and downward.) The other two forms of minor are merely modifications (alterations) of this harmonic form and, while these changes are not imperative, they are so reasonable and appropriate that they are recognized as necessary in civilized music. Since they are made for exclusively melodic reasons they are known as the *melodic* forms of the minor scale.

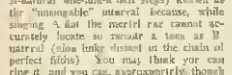
The alterations are easily accounted for. The harmonic form contains between the sixth and seventh steps, the unnatural interval of an augmented second (A flat to B-natural one-and-a-half steps) known as the "unsingable" interval because, while singing A flat the melodic ear cannot accurately locate so remote a tone as B natural (nine links distant in the chain of perfect fifths). You may think you can ring it and you can, approximately though not without difficulty and discomfort. Now, in ascending the B-natural may not be changed, because of its strong inclination to pass upward into the keynote; therefore in order to remove the awkward progression the sixth step in *ascending* is raised from A flat to A natural (put back where it belongs in major) and the scale is smoothed out in a normal succession of whole and half steps. Contrariwise in descending since the A flat has an equally strong tendency to pass downward to the dominant (and therefore should not be altered) the seventh step in *descending* is lowered from B natural to B-flat. Thus in the key of C (minor mode) "a" is the ascending melodic form and "b" the descending melodic form.

Ex. 2



Note that only the *upper half* of the scale is involved. The lower half is the same in all three minor forms, because the *lowered third step is the distinctive trait of the minor mode*, under all circumstances. For example notice the key of C

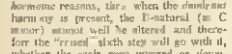
Ex. 3



[1] An example of this parallel form may be seen in Ex. 4, b, at the preceding article (Brahms, B major, alto and soprano parts).

In Ex. 2 are the legitimate ascending and descending forms but they are sometimes used in the opposite directions for purely *harmonic* reasons, thus when the *dominant* harmony is present, the F-natural (in C minor) almost will be altered and therefore the "raised" sixth step will go with it, whether the scale is going upward or downward. And when the harmony is evidently *subdominant* the A-flat cannot well change, and B-flat must join it whether the direction is downward or *upward*. Thus in the following, key of C (minor mode):

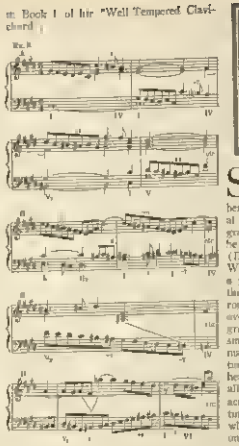
Ex. 4



In "a" the ascending form is downward, and in "b" the descending form is upward.

The finest illustrations of correct treatment of these various forms of the minor scale are to be found naturally in the music of Bach. The following examples are gleaned from the C-sharp minor *Prelude* in Book I of his "Well Tempered Clavichord":

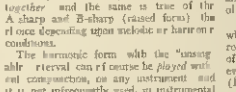
Ex. 5



It will be seen that the B natural and A natural (lowered form) are *always placed together* and the same is true of the A sharp and B-sharp (raised form) the rule depending upon melodic or harmonic conditions.

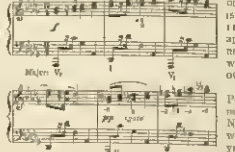
The harmonic form with the "unsingable" interval can of course be *played* with real composition, on any instrument and it is not infrequently used, as instrumental music for its natural weird effect. It is a strikingly common feature of Hungarian, Turkish and all Oriental music. Beethoven is by no means averse to its employment, and even in Bach's instrumental works it is sometimes encountered. In all vocal music, however it is rare. Examples of its use occur in (a) Beethoven, Op. 90 (key of E, minor mode) (b) in scale passages and (c) in a broken diminished seventh chord.

Ex. 6



One particularly instructive example of the use of minor is worth adding. It is from the D flat Mazurka of Chopin (Op. 30 No. 3) and the reader would do well to consult the original—the last seventeen measures:

Ex. 7 Allegro



(Continued on page 58)

RECORDS AND RADIO

By Peter Hugh Reed

SUNDAY is still the day for the better radio programs. This is undoubtedly due, as it should be, since Sunday being a day of rest finds the majority of us at home. One of our favorite Sunday programs is that of the *Pilgrims Chorus* to be heard from two to two-thirty P. M. (Eastern Standard Time) over Station (Eastern Standard Time) over Station WJZ. There is a charming interlude, a pleasant forerunner to the musical of a pleasant forerunner to the Philharmonic Symphony concert which comes shortly afterwards over Station WABC. As a *cappella* group the Pilgrims Chorus specialize in singing sixteenth and seventeenth century madrigals, folk songs and sacred concerti. Some of these soloists generally are found together with the choir. These usually sing old songs and arias with piano accompaniment. There is a delightful intimacy about this program an informality which suggests it might be coming from one's own home instead of from the radio station. Dana S. Merriman, the conductor of the group deserves much commendation and credit for his choice and arrangement of material.

Another interesting choral program which was newly inaugurated for schoolroom appreciation this past October is that of the Westminster Choir. They are heard every Wednesday at two-thirty P. M. (Eastern Standard Time) over WEAF and a coast to coast network. John Finley Williamson conducts the choir. The choice of material is wide red unhackneyed. These programs, we are told, are designed as concerts for the music lover and also "to provide a means of bringing to light the renaissance of choral music which has come about in our country since the World War."

Conductors of Distinction

THE RETURN of Arturo Toscanini as conductor of the New York Philharmonic Orchestra and Walter Damrosch, as conductor of the National Symphony, has brought once again to radio audiences symphonic concerts of distinction and variety. Although they pursue somewhat divergent paths, the purpose of these concerts is a kindred one. Toscanini who has regained his health, again brings us his supreme musical deliberations. He are ever the programs par excellence. Damrosch brings us what is unquestionably the finest educational hour on the air. Primarily designed for school children it is, at the same time, a real hour for the discriminating music lover. This year Mr. Damrosch has added many new works to his repertoire. It is interesting to learn how the radio audiences of this conductor have grown. They estimate for listeners this year at seven million, an increase of one million over last year. Mr. Damrosch is undeniably making every effort to develop and increase the understanding and appreciation of the potential listener of tomorrow's symphony concert. His work we believe cannot be too widely praised or over-estimated.

The recording of Bach's "St. Matthew Passion" which Victor have issued emanates from St. Bartholomew's Church in New York. This performance of a notable work (this or a similar one is presented yearly during Holy Week) was given last Spring. It is a considerably abridged version, taking approximately one hour and a half. We assume the cutting was planned with the idea of presenting the complete narrative in as short a manner as possible since some very important selections were omitted. We may however be wrong in our assumption. In any case the loss of such selections as the all contrivance and aria, *O Sacred Sacrifice* the chorale, *O Man Bewail thy Grievous Sin* the tenor solo *Be Still Be Still* the soprano solo *In Love my Saviour Now is Dying* the alto aria, *If my Tears Be Unavailing* and the bass aria, *Make Thee Clean My Heart from Sin* are to be regretted for without these selections a recorded version of this work cannot be termed a really representative one.

The performance as a whole is a notable one. It is performed by the choir and the soloists of St. Bartholomew Church, under the direction of David McK. Williams their organist. Mr. Williams, a fine organist is not the best of conductors. His advantage in the recording only due to the set-up of the microphones. Had he the voices too are become those of us who Toscanini or Mr. Williams play in the choir can testify to his valuable contribution to the performance, a contribution which is almost completely lost here. But the effects cannot diminish our appreciation of a recorded version of such a choral composition. As it is it deserves careful attention and it will we believe, find a large and appreciative audience.

Unwieldy Pre ed

TERRY tells us that the St. Matthew Passion is a work which only the Mass in B minor is comparable." In it he finds "the deepest expression of devotional feeling that the art music affords, so minutely built, with such silver emphasis and dramatic feeling that a work tears and crushes with flames a hard which has been universally bestowed on this truly beautiful work it seems strange to realize that the public failed to appreciate it after its presentation in 1729. Such however was the case for it was not until Mendelssohn revived it a hundred years later that it received the approbation it so rightfully deserved.

Bach's "Prelude and Fugue in E minor" are no mighty so forceful in their grandeur that one does not realize the fullness of their import upon a single hearing. A worthy performance of this composition is to be found on Columbia disc 7174M. They are played by Louis Vierne on the organ of the Notre Dame Cathedral in Paris. The recording is unusually fine one of a difficult instrument to record.

Alfred Dubois and the Royal Brussels Conservatory Orchestra play Mozart's "Violin Concerto in F flat" (K268) in a spirited and persuasive manner. Dubois' tone is particularly pleasing and the vitality of his performance is most commendable. An early electrical recording of this work made by Thibaud for Victor suffers in comparison with this one from a recording standpoint. Thibaud, famed for his Mozartean readings, did not have either the superlative recording that Dubois has or the excellent orchestral background. The concerto although not considered one of Mozart's greatest works is none the less

(Continued on page 61)

The Instrumentalist's Wardrobe

By Mme. Yolanda Merò

EMINENT PIANO VIRTUOSO

As Told to Rose Heylbut

The attention of Etude Readers is called to the new department, "The Musician's Mirror," in the back pages of this issue, as conducted by Miss Rose Heylbut

WHAT SHALL I wear? One of the questions which is probably the most interesting topic for the feminine artist. And this is entirely proper. For while the public may care but little what impression upon her senses and judgment that it has cast in their thoughts, the artist is deeply interested in the manner in which her personality has been presented. Especially helpful (or harmful) by the harmony or lack of harmony in her appearance.

Now this is governed by certain rules which we shall follow. Strictly speaking the individual thing, down all the piano recitals I will say and say my friends real feel is none too graceful. The way she dresses, therefore can help her "tear down" the essentially mechanical movements in pedaling and turn work. First let me suggest some very general means of influence, or impression of grace.

The concert pianist should never wear a short skirt as the concert platform is no matter what the fashion of the moment may be. This winter fortunately fashion's decrees are very kind to the pianist. The long rippling skirts are flattering, just what we need. But, even when knee-length gowns are permissible in the ballroom, they detract from the appearance of the woman on the platform. At best, short skirts "ride up" when one is seated, and when one is seated before a piano, showing an exposed length of leg at the pedals—Heavens! Unless one is sixteen years old and very thin (which few professional pianists are) nice the hours upon hours of sitting at the piano have a natural tendency to broaden the figure especially about the hips; one should wear a long skirt on the stage at all times. I myself have always inclined towards a long full skirt, adding to it little trains. This type of skirt hides the leg action in pedaling and drapes itself into graceful flowing lines as the rise of the chair as one sits before one's hearers.

The Profile Effect

WHICH BRINGS us to the next point. Have you ever watched a woman trying on a new dress? Does she not approach the mirror to admire herself in full front view? Of course she does! And yet this full front effect is denied the pianist except for the few moments of acknowledging applause. She sits with her right side towards her hearers. Her profile is seen her for the most part, in profile. Thus the style and trimming of her gowns must be planned with an eye to the profile effect.

The constant motion of the arms in piano playing occupies another important part in the designing of concert gowns. The pianist should never go extremely *décolleté*. A deeply cut dress has a tendency to slip on the shoulders. How often one sees a singer put a hand to her shoulder and deftly but ostentatiously arrange a flower or a ruffle. It is real at all an efficient gesture even when she sings. But only fancy what one's sensations would be if while playing the stormy last movement of the *Appassionata Sonata* let us say one felt one's shoulder straps slipping down over one's arms! Therefore, the pianist should assure herself a good "support." Once she is dressed, let there be nothing about the gown that needs to be "fussed" with. She simply can not do it. When formal fashions demand a deep *décolleté* or as they do this winter she should add inconspicuous folds of soft, flesh colored net to the back and front of her gown. Then she can enjoy the fashionable neck line with perfect safety.

Again because of her arm work the pianist is best off in a loose unconfining bodice. The classic, almost Greek drapings that fall from the deeply-cut cowl neck this year are excellent lines. And the fashionable deep V neck with its soft, surplice drape of waist is entirely sympathetic to the pianist's needs. But she should avoid straight, flat front lines that pull at the shoulders and which, in outlining the figure, become grotesque in motion.

Sleeve Simplicity

AND FINALLY the question of sleeves. The best, least confining thing would be to wear none at all, but this of course is not feasible. Only the formal evening gown may be worn sleeveless in concert work. And even then the pianist arms, developed muscular and active, can often be a very unbeautiful thing to look at. I have settled the sleeve question in my own satisfaction by wearing loose flowing sleeves of chiffon which are not terribly full, adding to the illusion of sleeves but not hiding the muscular action of the arms. Tight sleeves which hamper arm freedom and which may rip out at any moment in chords!

Full flowing skirt full flowing sleeves, and easy, draped bodice—these are the most practical and also the most flattering lines for the woman pianist in action. Let the impression created be one of grace and easy motion. Once she has found a style which suits her, let her keep to it. Though of course she must adapt the ever-changing seasonal novelties to suit it because she must look smart as well as graceful she should keep to the flattering lines. There are definite ways of adapting fashions to her personal needs.

The required long skirt may be varied in cut. The full easy bodice may be given any number of treatments in shaping at draping or in relation to the waist line—one of the few points which may be decided quite independently of the pianist's arm-work. She can wear the new waist cinched with the narrow belt, if she chooses just as well as the longer waist with the rushed belt. And always a bit of soft fur at the back of the neck or a fold of lace form flattering additions.

My personal wardrobe is never a great problem with me. I have found the lines which suit me and I keep to them closely. Of course you must remember that I am an older rather than younger debutante and that Nature has fashioned me in the mold of stolen ease!

YOLANDA MERO

The Morning Musicale

FOR THE morning musicale I prefer black or dark brown velvet rumply cut, and finished with lace or a bit of fur—brown on brown and white on black. The morning musicale is the least formal of concerts and demands the quietest of gowns. Morning musicale attire approaches most nearly to the formal afternoon dress which you might wear to a tea or less party. There is no question of *decolletage*.

The afternoon concert gown is more dressy and along the lines of the informal dinner gown is the one in which I wear whatever colors I care to include in my wardrobe. Soft green, deep red, or rich blue go beautifully in the afternoon. Colors should never be glaring or "loud" neither should they be too pale. Subdued pastel shades seem to look picturesque on the stage. Again I keep strictly to my "uniform" of long draped skirt, easy bodice and flowing sleeves. A charming new gown for afternoon concerts is of soft green chiffon with a wide sash and a narrow belt. Sparkling buckles are not very helpful to steal figures but they make a charming basis for a girl who need not fear having her waist emphasized.

The formal evening concert gown is the richest in the pianist's wardrobe. Here the *décolleté* effect is necessary. In the evening I prefer black or white velvet. Metal brocade cloth is suitable here, too, but only on a chiffon base. The heavier materials tend to look stiff while you play. For an evening recital I prefer formal black velvet, but when I play with orchestra, white or lame cloth makes an excellent contrast to the severe black-and-white of the men's suits.

Taste in Jewelry

LASTLY, then, come the accessories which complete the gown. As the pianist's hands are needed for serious work, it is a silly affectation for her to toy with flowers or fan. Let her carry with her a sensible old-fashion linen handkerchief to wipe her palms on, and that is all. She should wear no rings or bracelets while she plays but confine her jewelry to a good brooch and a string of pearls or an ornament on a chain. Neck adornments must not be too long however lest they bounce about with the motion of her body and create a disturbing effect.

The footgear should be rather inconspicuous as possible. Pumps are hard on the slippers so openwork sandals should be avoided. Black slippers, of satin or velvet, are always good stand-bys. Personally, I like my slippers to match my gowns so that they may not attract much attention. This year though the shops are showing delightful things in gold and silver kid and brocades which are always in good taste with the formal gowns.

If one have a few more than two or three such rumpled outfits, in different colors, should suffice you depending on the number of your appearances. No one wants to wear the same gowns too often in any one city or in cities that are close together.

(Continued on page 65)

A Master Lesson on the Carnaval, Op. 9 of Robert Schumann

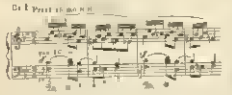
By the Eminent Piano Virtuoso

MORIZ ROSENTHAL

(Parts of the Carnaval are printed in the Music Sections of this issue)

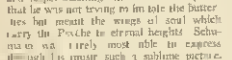
PART III

Il Pap'lon is the French word for butterfly. It is very quaint and characteristic. It is very much used in depicting only the fluttering

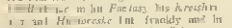


of butterflies in his little piece which naturally begins with those four notes. Already his *Papillons* (papillons) had another and deeper meaning. In a letter he explains that he was not trying to imitate the butterflies but meant the wings of soul which carry the Psyche to eternal heights. Schumann was surely most able to express through his music such a sublime picture. He dwelled there heights in his *Davidsbündlertänze* in his *Fantasy*, his *Kreisleriana* and *Humoreske*. But frankly speaking we are inclined to the following words for Schumann he must admit that he failed to convey this transcendental mood in his *Papillons*. Among the *Papillons* of his Carnaval." We remark also that the basses of this piece have some resemblance to those of *Florestan* and *Eusebius*.

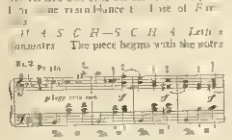
Chiarina. The piece begins with the notes



in C H. The rhythm is not a waltz rhythm as generally supposed but (under influence of Chopin, who in a funeral in this time beyond all bounds) the rhythm of the *Marche funèbre* in the third fourth) of treat the 1 also in accord on the *first* month. The poetic idea seems a very deep one. About

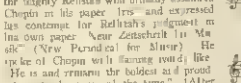


Chiarina is the Italian pet name for Clara who also was at the time in the heart of Schumann a fiery serious rival for Ernestine von Fricken.



The piece is astonishingly passionate and the *da C H* at the beginning provides for this piece wonderful musical material.

Chopin is based on Schumann's adoration for this composer. Schumann was not only a great composer. He was also an exceptionally clever musical writer and critic (the best who ever lived) and the soul of honor. He very seldom was of all times amongst musicians. In his critical quality he had always shown his undaunted admiration for Chopin's genius. He braved the mighty Rellstab who brutally assailed Chopin in his paper "Iris" and expressed his contempt for Rellstab's judgment in his own paper "Neue Zeitschrift für Musik" (New Periodical for Music). He spoke of Chopin with flaming words like: "He is and remains the boldest and proudest portrayal genius of the time." "After having played Chopin's *Preludes op. 28* Small wonder that he celebrated his great colleague in a nocturne like mood. (The imitation Agitato cannot deceive the connoisseur.)

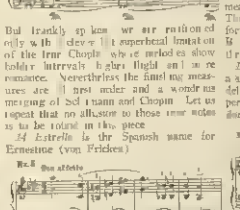


But frankly speaking we are inclined only with clever but superficial imitation of the true Chopin who the melodies show bolder intervals higher flight and more romance. Nevertheless the finishing measures are of first order and a wonderful merging of Schumann and Chopin. Let us repeat that no allusion to those measures is to be found in the piece.

El Estrella is the Spanish name for Ernestine (von Fricken)

At the beginning is the right hand octaves embrace those three notes As, C H

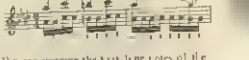
Reconnaissance is the French word for recognition



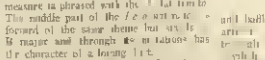
Lovers meet at the ballroom and their hearts beat quickly. The figure beginning with *As C H* forms a most difficult task for wrist and thumb of the right hand. There are different ways in which this piece is performed although there is but one way of perfect delivery. The upper tones which form the melody must be played strictly "legato" while contrasts exceedingly well with the "staccato" of the thumb quite a few pianists repeat the lower part using alternately thumb and second finger

We can imagine the first four notes of the melody staccato as long as the second measure is phrased with the first motive forced of the same theme but always of a higher and through its various has the character of a loving hint.

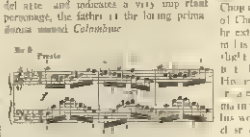
Le Pantalon et Colombine Farfalla is a stunning figure in the Italian Pantalone del arte and indicates a very important personage, the father in the long pantaloons named *Colombine*



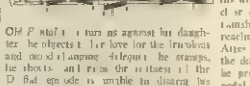
Eusebius Oh *F minor* how you turns us against his daughter he objects to her love for the Florestans and would almost gladly see the stamps, he shouts and runs the risk of missing the *D flat* episode so unlike in distant his wrath. Again he angry and passionate beginning episode in F minor but *C sharp* time decides to remain true to her lover. The rhythm in F major sounds very promising for meetings at all very nice time. At the beginning of the piece the first many notes of *Florestan*



Aveu is the first real confession of love. It is very serious and very impassionate but very beautiful.



you have a suggestion of the bow of Paganini or the strings of his violin. In a German dance with quaint intervals (in numbered fifths) the *C H* resounds. There is electricity in the air. Suddenly appears Paganini, the demoniac fiddler



MORIZ ROSENTHAL

and thrills the crowd by [illegible] the [illegible] through its complicated [illegible] bravura playing. Chopin [illegible] Italian Gallop [illegible] Chopin [illegible] the [illegible] of Chopin which Schumann [illegible] he recalls in Florestan all [illegible] Chopin's [illegible] Schumann [illegible] Florestan must be quite [illegible] the *Lento* [illegible] Florestan must be quite [illegible] his work above human [illegible] of the *Taylor* [illegible] touches like a spectre [illegible] reached by an impression [illegible] After four fortissimo [illegible] the dominant seventh [illegible] Florestan must be pressed down [illegible] the pedal must be changed [illegible] hear *pianissimo* the [illegible] Schumann writes emotion [illegible] when the *Valse allemande* [illegible] *Tempo primo* [illegible] contradiction is [illegible] scrofulous [illegible] unchangeable return [illegible] whenever it [illegible] pear on the stage pursued [illegible] imperceptibly [illegible] *Aveu* is the [illegible] sional. This section [illegible]

like the following promenade and the final marche with the notes *Sol H*. It has a tender character but needs a little alertbreathed as regards the thematic material.

La Promenade A real promenade around the ballroom executed by all dancers. The emotional part of this amusement is partly expressed through the interval which are printed (ironically) with smaller notes likewise to show that one has to abide by the strict order of the

(Continued on page 72)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

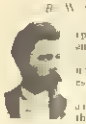
By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

THE ETUDE invites suggestions from its readers as to the kind of music they prefer. The most helpful way of telling what you want is to send in a list of typical pieces, stating why you feel that they are desirable for THE ETUDE.

THE SLEIGHRIDE

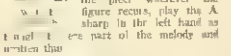
By W. C. E. SEEBOECK



Why not use this fine sparkling little number as an etude?

Play it musically as well as mechanically it is most interesting.

In the opening measure and thereafter throughout the piece wherever the figure recurs, play the A sharp in the left hand as the last tone in each part of the melody and written thus



A staccato which lightly crackles should be preserved throughout, except of course, in those passages marked with a slur. Accents should be well marked. Use no pedal except as indicated. The quicker composition should be taken at brisk tempo, played with abandon and in the joyous mood of the sleighride. Be careful to observe the *crescendo* and *diminuendo* at the [illegible]

PREMIERE DANSEUSE

By ISE JOELS

Here is another novelty for teaching repertoires ideal for pupils' programs. Every teacher realizes that waltz music with its captivating rhythms is difficult to find, particularly with a new touch to recommend it. In this composition Joels the Dutch composer has succeeded in giving a bit of originality to this popular dance form. Rhythmically this piece is most alluring and, starting on the second beat as it does the composer's effect is almost that of questioning. The melody borrows a modern touch by reason of having the next note of the measure a dissonance not resolved until the third beat. This music in very well edited throughout, and careful observance of editorial markings will be found of real value. The mood is quiet and tranquil from beginning to end. The left hand is none too easy and separate hand practice is decidedly advisable. Beginning with measure seventeen note the accents on the *second* beat of each measure. This point is important and produces the rhythmical effect the composer had in mind.

The new theme beginning with measure thirty-three, passes to the left hand at measure thirty-six and again in measure forty-three. Be sure that the left hand preserves the same tonal quality as that produced by the right hand in the preceding measures

CALIBAN'S ISLE

By VICTOR REYNOX

You will remember that *Caliban* was the ugly monster half less human in form than the ape, who lived as slave to *Prospero* on "a certain island in the sea." Shakespeare tells us the story in "The Tempest." The little number under consideration should in consequence have a touch of the grotesque in its performance.

There should be wide contrast between staccato and legato in the opening theme. Play the passages in eighth notes with articulated finger legato. Expression marks intelligently followed will assure proper interpretation. A shade of clumsiness introduced into the performance will not be amiss since it will suggest to the initiated the personality of the monster Caliban.

VILLANELLE

By JAMES H. ROGERS

Mr. Rogers has the very fine habit of releasing to publishers only compositions of real musical merit. This number is no exception. The opening theme is not only interesting but very pianistic. Play Villanelle with gayety and animation according the melody the very best singing tone of which your are capable. Observe that the theme enters rather boldly and is doubled in the left hand. The second measure tapers off with the theme in the upper voice only. Be sure that the left hand passing over the right in measure two gives sufficient importance to the E's which form part of the melody line. Beginning with measure six a crescendo is in force which grows until a climax is reached in measure nine played *allargando non legato*. The long broken chord in this measure should be played *forte* but with deliberation, followed by the dominant seventh chord played *piano*. The mood returns to animation in measure ten and reaches greater intensity in measure sixteen where we find a sustained bass note held through the fortissimo chords marked *molto ritl* and *appassionato*. The *rallentando* remains in force until measure eighteen is reached where Tempo I is resumed. The theme continues with varying lights and shades to measure twenty-five where it becomes more tranquil and from this point a gradual diminuendo and ritardando are in effect to the end

RING OUT SWEET BELLS

By WALLACE A. JOHNSON

With echoes of Christmas and New Year chimes still lingering on the air this is an appropriate title. The high E flats in the introduction obviously represent bells. A bell like tone is produced, as you probably know by striking the piano keys sharply but with shallow attack and *tenth pedal*. Bell effects will be found throughout the piece. As in all compositions it will be found most profitable to search out the melody harmony and rhythmical patterns. Such procedure helps in interpretation and is, besides an aid to memorizing and sight reading. The most obvious pattern in this composition is a passage in sixths, beginning with measure eight followed by a *schiramando* (playful) and again in measure 7

Ex. 2

Sometimes only a fragment of the pattern is used, thus

Ex. 3

The second theme measure 21 is also built on the pattern of sixths this time divided between the hands thus

Ex. 4

A search for musical patterns is advisable whether a piece be simple or complex. Beginning with measure 53 the pattern is one of a progression in thirds in the key of the sub dominant after which the first theme is repeated and ends at *fine*

JEUNESSE

By CHARLES F. MANNEY

Mr. Manney has given us in this composition a sprightly valse to be played with much freedom as to tempo. The rhythmical pattern will be defined, as shown below and is preserved throughout the first theme.

To an unusual degree the charm of this piece is dependent upon its rhythmical swing. Care should be exercised therefore to keep the rhythm sharp but elastic. Remember that the use of the pedal decidedly affects rhythm. Pedal may be used with good results in the measures having no pedal marks, if applied on the first beat and released sharply on the second. Note that a new theme is introduced in measure thirty three which, according to the text, should be played in the style of singing and that the tempo is still in force. Observe, too that in measure forty-eight the new theme is picked up by the left hand against a rolling accompaniment in the right and is marked *poco agitato*. This leads into repetition of the theme in octaves to be played *con bravura* (in a "big" manner). A pause is reached in measure sixty-eight followed by a *schiramando* (playful) passage which brings the mood back to that of the opening theme which is heard once more and hallowed by the coda (built on a fragment of the second theme) and played *pianissimo*

GREETINGS FROM VIENNA

By HANS PROTHWOHNY

Since the days of Strauss the word, Vienna, has been synonymous with the word waltz and the hearts of many people. Here we have a piece with the real flavor of the Viennese waltz. Rhythm always important is paramount in dance forms and to be effective sharp waltz rhythm must be preserved at all times in playing this number. The composer has carefully injected the characteristic Austrian hop into his score, and it is this peculiar swing which makes a Viennese waltz distinctive and all the more attractive. The short passages in thirds familiar in Viennese music are also in evidence. The accompaniment escapes the lackadaisical conventional "one-two-three" mold and puts instead a colorful background with a feeling of motion.

PAPILLONS AND CHIARINA

By ROBERT SCHUMANN

Two numbers from Schumann's Carnaval". The "Carnaval" is a set of small pieces written by Schumann without apparent definite purpose and later arranged in their accepted order to depict in short musical pictures the merriment of a masquerade. The musical connection between the pieces is that with few exceptions they contain reference to the musical letters in Schumann's own name or in that of the town in which lived *Friedrich* Ernestine von Fricken with whom Schumann was intimate at the time of writing this music.

The "Carnaval" is unquestionably one of Schumann's outstanding contributions to the literature of the piano and on recital programs it often occupies the prominent place accorded sonatas.

For the Master Lesson on Schumann's "Carnaval" by Moriz Rosenthal see page 34

FRISKA

By FRANZ LISZT

This is a fourth grade arrangement of an excerpt from the famous "Hungarian Rhapsodie No. 6" by Liszt. In all Liszt gave to the world fifteen brilliant rhapsodies built upon actual folk songs or airs suggested by the songs and dances of Hungarian gypsies. The *Friska* is a lively dance form which follows the more somber moods depicted by the rhapsodies. Take this one at fast tempo and use brittle staccato. Begin *pianissimo* and work up to a tremendous climax to which give all the power at your command. A combination wrist and finger staccato is best for the

(Continued on page 69)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

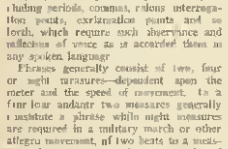
Artistic Phrasing

By VICTOR GRABEL

IN THE study of any spoken language, the grammar of that language is given early consideration. In the study of the language of music proper regard to its grammar is often almost entirely neglected. For music does have a grammar. It has clauses (*motifs*) phrases, sentences (sections) and paragraphs (periods). It has a system of punctuation, including periods, commas, colons interrogation points, exclamation points and so forth, which require such observance and inflection of voice as is accorded them in any spoken language.

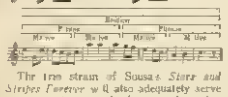
In many cases phrases may be of irregular length but they can generally be determined by one who has studied the subject carefully.

For analytical purposes we shall first outline the structure of a *period* thus separate this into its several integral parts



The true strain of Sousa's *Stars and Stripes Forever* will also adequately serve to represent a period—the equivalent of a paragraph. This is divided into two sections or sixteen measures each and each of these, in turn, into two phrases of eight measures each. Now we reduce the phrase to its component parts of two seven phrases—better known by the term applied to them by Richard Wagner the *motif* or *motive*.

In an *Andante* with four beats in a measure no melody can better serve to illustrate the relationship of motives phrases sections and so forth than can a simple melody of Stephen Foster



It is self-evident that inattention to punctuation—the slight halts required to give proper effect to the commas, periods and so forth and the proper inflection of the voice—will but serve to render this simple and beautiful melody monotonous and meaningless. The first essential is that each phrase must be rounded out with a slight halt at the close for breath taking. Yet, while writing this I have been listening to a professional band in a radio presentation of Hosier's *Southern Rhapsody* and in the performance of this song as a horn solo the player displayed an utter ignorance of phrasing by taking breath in the middle of each phrase, in the following manner

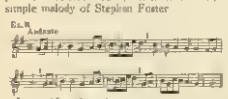
The sun shines bright—in my old Kentucky home—its summer—the darkies are gay—the young folks roll—on the little cabin floor—and so forth

It would be equally lacking in good taste to read the following extract without proper pauses to separate the phrases and clauses so as to convey the intended meaning.

Captain of our fairy band
Helena is here at hand
And the vair maiden by our
Pleading for a lover's fee
Shall we their fond pleas grant yer?
Lord what fools these mortals be!

It is a common experience to hear players display the careless, thoughtless and unpardonable habit of continuing a melodic line until a renewal of breath is deemed necessary thus breaking off the flow of music for this purpose regardless of whether these divisions will make either sense or rhythm. Singers—even some celebrated ones—are equally guilty in this respect even though they have the words properly punctuated, to guide them.

It must be clearly understood that a *phrase may begin on any beat of the measure or upon any division of the beat.* In fact, phrases begin more often near the end or middle of a measure than at the beginning. While phrases generally correspond as to length they often is not true. The following is a clear cut example



It is evident that the division of music into clear cut phrases becomes absolutely necessary and that this is in keeping with the requirements of nature for the singer or performer upon a wind instrument finds it necessary to renew the breath at short intervals, and the strong instrument player needs to change the direction of the bow.

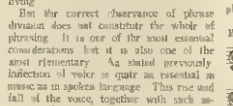
It is only through the careful observance of the slight pauses—a cutting off of the melody momentarily—at the conclusion of each phrase that music can be rendered intelligible, artistic and logical. A player may possess a most brilliant and facile technic a beautiful quality of tone and considerable sympathetic expression, but, should he lack a knowledge of phrasing his playing leaves us unmoved. This careless ignoring of phrase outlines not only destroys the outline and proper continuity of the melody but mars and disrupts the rhythm as well.

The correct observance of these breath pauses (technically known as *Cæsural pauses*) is the "silver of life" in music. It serves to impart the inherent beauty of form in music and to make it vigorous and living.

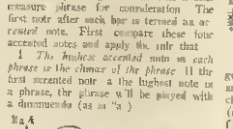
But the correct observance of phrase division does not constitute the whole of phrasing. It is one of the most essential considerations but it is also one of the most elementary. As stated previously inflection of voice is quite as essential in music as in spoken language. Thus rise and fall of the voice, together with such intensity of tone as may express serenity excitement, joy or anger is indicated by *crescendo, diminuendo, accelerando, ritardando* tenuto and so forth.

Some simple rules may serve to make clear some of the rudimentary principles of artistic phrasing. Let us take a four measure phrase for consideration. The first note after each bar is termed an accented note. First compare these four accented notes and apply the rule that

1 *The rhythmic accented note in each phrase is the climax of the phrase.* If the first accented note is the highest note in a phrase, the phrase will be played with a diminuendo (as in "a")



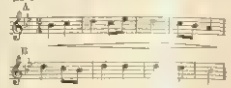
If the last note in a phrase is the highest accented note the entire phrase is played with a crescendo (see "b"). If the highest or chief accented note is the second or third accented note the phrase will employ the crescendo until the note is reached, then the decrescendo to the end of the phrase (as in "a" of the following)



A phrase may contain several *crescendi* and *diminuendi* according to the rise and fall of the voice and the contour of the melody (as in "b")

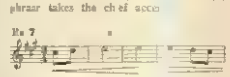
If two or more accented notes are the same pitch, the longer or loudest of these accented notes becomes the climax of the phrase.

Ex 6



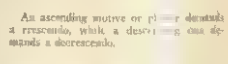
If two or more accented notes are the same length and same pitch then the accented note nearest the middle of the phrase takes the chief accent

Ex 7



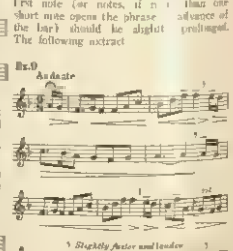
An ascending motive or phrase denotes a crescendo, while a descending one denotes a decrescendo.

Ex 8



Each phrase in a strain should generally be rounded out with a diminuendo and a slight slackening of speed at the close. Where the phrase ends on a beat (or fraction of a beat) before the bar, the first note (or notes, if more than one short note opens the phrase advance of the bar) should be slightly prolonged. The following extract

Ex 9 Andante



(Continued on page 55)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials or a fictitious pseudonym will be published.

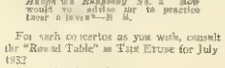
Octave Work

I have been studying the piano for five and a half years, and am playing such compositions as Mendelssohn's *Prelude in C# minor* and Liszt's *Waltz* by Beethoven. My teacher says I have considerable technic and could play more difficult compositions, but I find octaves very hard for me. I am interested in octaves and would like to learn. I sometimes think I could interpret.

I have been having difficulties with the octaves in Liszt's *Hungarian Rhapsody No. 2*. How would you advise me to practice these octaves?—E. H.

For such octaves as you write, consult the "Round Table" in THE ETUDE for July 1932.

As to the rhapsody you doubtless refer to the rapid octave passage with which the piece closes. To prepare for this hold the wrist exceedingly loose then sound the lower note of each octave by forcing the hand over it to the left. Now still holding this lower note, throw the hand with a sharp forearm rotation to the right, hitting the upper note with a loud staccato, as follows (measure twelve of the rancheuse *Allegro*)



Be sure to use the fourth finger on each black key.

You may now play the chords together throwing the hand by the forearm with a slight upward gesture at each note. Do this at first very slowly and in quickening the tempo take care that no stiffness enters into the wrist, when there should be a feeling of perfect ease throughout. Do not push the tempo too much, even in the concluding presto.

A Pupil with Various Faults

I have a pupil, eleven years of age who has had nine months' training a year before the close to ten five months ago. She has no sense of rhythm and has a difficult time reading notes, especially chords, although she can sound promptly all the notes and spaces. She has not a good ear or her hands, making them flop over the keyboard and sha strikes with a heavy touch. I have given her ample private exercises for the latter fault, but it doesn't seem to fix any good what ever. To give her more sense of rhythm I have tried clapping metric exercises (and she will not count in strict time) and ear training. What do you advise?

At what time should I begin to teach the use of the pedal?—M. V. A.

Everyone who can walk steadily along the street must have some sense of rhythm. The trouble is therefore that your pupil does not pay the proper amount of attention to the promptings of that sense, which is there, if she can only be taught to use it.

Hear her drum out under your supervision, each new rhythm that occurs in her music—perhaps on a table-top—until she gets its "swing" correctly fixed in her brain. Let her for a time over accent the first beat of each measure, so that she feels this beat just as though she were marching about the room to the accompaniment of a military band. Counting aloud as you suggest does no good unless the pupil feels the evenness of the beats and especially the measure accent.

As for her read ng, be sure to give music that is not too hard for her. Have her practice with one hand at a time and in dealing with chords let her read each note of the chord separately from the lowest up, and then strike all the notes together at retail times, until her hand becomes accustomed to the position.

Cultivate the different touches—the finger hand arm weight and full arm touch—giving especial attention to the looseness of the wrist. Also let her practice her exercises with the different touches applied to different degrees of strength, from *pp* to *ff*, so that she may obtain control over the subtle shadings of tone.

I should not hurry the use of the pedal. With the child who cannot reach it readily, leave it alone. With others, begin by occasional touches of the damper pedal carefully marking each application and gradually add more pedal as it seems safe to do so.

Lack of Interest

I have a boy pupil, ten years old who has considerable natural talent but has had little training. I have been worrying I know to make his lessons interesting, including obvious "beguiling stimulants." His parents have told him that he cannot take lessons unless he works but he seems to think that he can get on by mere music. Can you help me?—E. D.

Boys like to be given very definite problems. Let him keep a blank book, and in this write just what he is to do each week, what music he is to study, and how much time he is to spend on each item.

Let him have, too, something to work for. Let him learn a piece to play at a recital or at a pupils' meeting. As a final resort, you may induce his parents to pay him a salary for practicing—perhaps at the rate of five or ten cents an hour. No doubt they now give him weekly pocket money. This he will value the more if he actually earns it by his music work.

Modern Music

I would much appreciate it if you would publish a list of modern and ultra-modern music, such as would interest boys of high school and junior college age. The boys I have in mind are studying harmony in school.

Could you tell me a good book that will explain the modern trend in composition?—F. C.

There are two general classes of modern composers, namely (1) the Evolutionists who while trying new ideas yet base their works on accepted principles and (2) the Radicals who try to write quite differently from what has gone before. It is from the first of these classes that we derive the most pleasurable and understandable music. Here are some examples of composers and pieces that fall within this group. Neuman, *Bird of Paradise A Rickshaw Ride* both from Op 761 Ravel *Sonatina*, Respighi, *Nocturne* Scott *Danse Caprice* Meitner *Idylle*, Op 7, Rachmaninoff *Polichinelle*.

When we come to the radicals or ultra moderns, we must choose carefully since a large part of their compositions are merely experimental and are little concerned with real beauty. Examples are as follows Schonberg *6 Little Pieces* Op 19 Malipiero *Barbara* Bartok, *Bear Dance*, Prokofieff *Visions fugitives*.

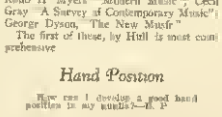
For books on modern compositions, I refer you to the following Eaglefield Hull, "Music Classical Romantic and Modern" Rollo H Myers "Modern Music", Cecil Gray "A Survey of Contemporary Music" George Dyson, "The New Music"

The first of these, by Hull is most comprehensive

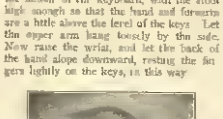
Hand Position

How can I develop a good hand position in my hands?—M. P.

First, be careful that the pupil sits at the middle of the keyboard, with the stool high enough so that the hand and forearm are a little above the level of the keys. Let the upper arm hang loosely by the side. Now raise the wrist, and let the back of the hand slope downward, resting the fingers lightly on the keys, in this way



The forearm may now be lowered until the following wrist may be called the normal position, is attained



(Illustration from Mary Wood Chase's book, "Natural Lead to Piano Technic.")

As a rule the hand should be kept slightly turned inward, especially for convenience in scale playing and it should be slightly inclined towards the thumb since its natural tendency is to turn too much outward, towards the little finger.

As for the fingers, their position depends largely on the kind of technic demanded by the music. Generally some curvature is desirable (as shown in illustration No 2). For very crisp playing such as is demanded by a Bach gavotte, for instance, considerable more curvature is recommended. Owing to close legato on the other hand, the fingers may be more extended, until in playing a Chopin legato study they are nearly flat.

To insure a high enough wrist, I should stress the "hand touch," especially in its slow form, where the wrist is allowed to jump up with each downward finger stroke.

We have spoken of a normal position." It used to be the rule to maintain this position through thick and thin. The modern pianist however is constantly varying his hand position according to the demands of the music or the composer shifting his hand up or down to right or left and throwing his fingers out or in as seems more effective but never making a needless or over-emphasized movement.

Materials For A Boy Pupil

Please advise me as to what to give a nine year old boy pupil who has just completed two years of study including the first four units and solos and studies, elementary key board harmony, creative work and Williams' Second Book. I should like further suggestions also as to those things as to any other studies that you consider essential, also the names of pieces and studies I could use to keep the boy who is very bright but not particularly talented.—V. de N.

Keep on with the scales, also introducing the simpler chords and arpeggios. A useful book that correlates with this work is Frederick A Williams "Short Pieces in all Keys, each of which begins with an exercise on the scale and its chief chords.

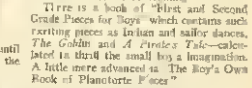
Elementary key-board harmony is an excellent item also the creative work, if he is interested in composing his own little melodies a process, I suggest that you sandwich in some ear training.

Three is a book of "First and Second Grade Pieces for Boys which contains such exciting pieces as Indian and sailor dances, *The Goblin* and *A Pirates Tale*—calculated to thrill the small boy a imagination. A little more advanced is The Boy's Own Book of Pianoforte Pieces"

How To Practice Trills

Should trills be executed with forearm rotation or just finger movement?—E. B.

Like most other passage work trills should be based on forearm rotation, which should however, be minimized when the trill is played fast. To acquire the proper technic practice exercises such as the following rotating the forearm considerably from right (r) to left (l) when playing the slow part, and reducing this movement to the faster part so that it is scarcely perceptable



Transpose the exercise into all keys chromatically upward as suggested in the last measures. It may also be similarly treated by the left hand two octaves below In like manner practice trills with the fingers 1-3, 2-4 and 3-5

"Keyboard Aristocrats of Earlier Days"

A Description of Two Unique Harpsichords of the Eighteenth Century

By TRUE MORRIS

TRIPLE-BANKED HARPSICHORD OF 1779
MAKER VINCENTIUS SODI
(Courtesy, Metropolitan Museum of Art)

BROWSING among the old musical instruments to be found in the Metropolitan Museum of Art, in New York City, I came upon a group which seemed to be a very recently born child of a double keyboard piano and longed to hear one of them play. Having recently been told of a double keyboard piano and longed to hear one of them play with my own fingers upon such an up-to-date creation, I was very much interested in these old instruments with two or more keyboards of keys. Their songs are now silent but they bear within their quaint case elegant testimony of the skill and art of earlier lovers of music.

One harpsichord with two banks of keys had quickly caught my interest. It is an oblong affair, quite plain, its mellow old case stocked with flowers and representations of symbolic animals on a background of gold. It is, of course, trapezoidal in shape to accommodate the various lengths of the strings as a keyboard instrument which possesses three banks. It is necessarily a rather large harpsichord and is entirely a gold—much tarnished but still a truly royal thing. It is trapezoidal in shape and is supported by five legs—elaborate legs bearing much scroll work. On its case the gesso work is abundant. Here are conventional ornaments and medallions which proclaim the close relationship of flowers, music and the god of love. The pilots are mother-of-pearl in tone and the paint is darkened but the delightful spirit of the artist still remains. On the interior there are also paintings and again of love in the theme of the medallions. On the outside of the cover there is a coat of arms that of the Sforza family and upon the smaller board is yet plainer traces of the coat of arms of the city of Florence, that of the Sforza family and the inscription "Ioannes Sodi Florentinus Fecit Anno Domini 1779."

DOUBLE-BANKED HARPSICHORD
(Courtesy Metropolitan Museum of Art)

Once Sounding Strings

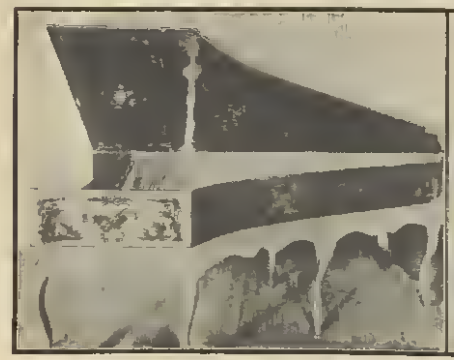
THE STRINGS of the instrument now silent were at their prime set when only one row of jacks each bearing a quill plectrum. These, when forced up by the action of the keys plucked the strings that were so tuned as to provide for two in unison and one in the octave. The lower keyboard evidently acted upon all three of the strings while the upper set only one in unison. There are also slides which were operated by levers within the case. Delicate and poetic in quality this lovely old harpsichord sang in clear tones to the bewitching jeweled ladies and gallant gentlemen of eighteenth century France.

But the skilled fingers and busy minds of our inventive predecessors seem not to have been satisfied even with two banks of keys for there is another musical instrument which possesses three banks. It is necessarily a rather large harpsichord and is entirely a gold—much tarnished but still a truly royal thing. It is trapezoidal in shape and is supported by five legs—elaborate legs bearing much scroll work. On its case the gesso work is abundant. Here are conventional ornaments and medallions which proclaim the close relationship of flowers, music and the god of love. The pilots are mother-of-pearl in tone and the paint is darkened but the delightful spirit of the artist still remains. On the interior there are also paintings and again of love in the theme of the medallions. On the outside of the cover there is a coat of arms that of the Sforza family and upon the smaller board is yet plainer traces of the coat of arms of the city of Florence, that of the Sforza family and the inscription "Ioannes Sodi Florentinus Fecit Anno Domini 1779."

The Triple Keyboard

THE KEYBOARDS are made up of naturals of white with sharps of a dark brownish wood, each bearing two pleasing strips of white ivory a very happy contrast of materials. The three banks of keys each with a compass of five octaves seem to offer delightful suggestions as to the possibilities of their manipulator. Back of the main three golden cases are the three treadboards upon which one bore a very sturdy leather plectrum and three sets of strings. A little examination of the mechanism of this instrument reveal that the lower keyboard played upon two unison strings the middle one just above it upon one unison and the octave and the upper bank of keys upon the octave strings.

It was found necessary at one time to



DOUBLE-BANKED HARPSICHORD SHOWING SIDE AND INTERIOR
MAKER LOUIS BELLOT
(Courtesy, Metropolitan Museum of Art)

TRIPLE-BANKED HARPSICHORD SHOWING SIDE AND INTERIOR DECORATIONS
MAKER VINCENTIUS SODI
(Courtesy Metropolitan Museum of Art)

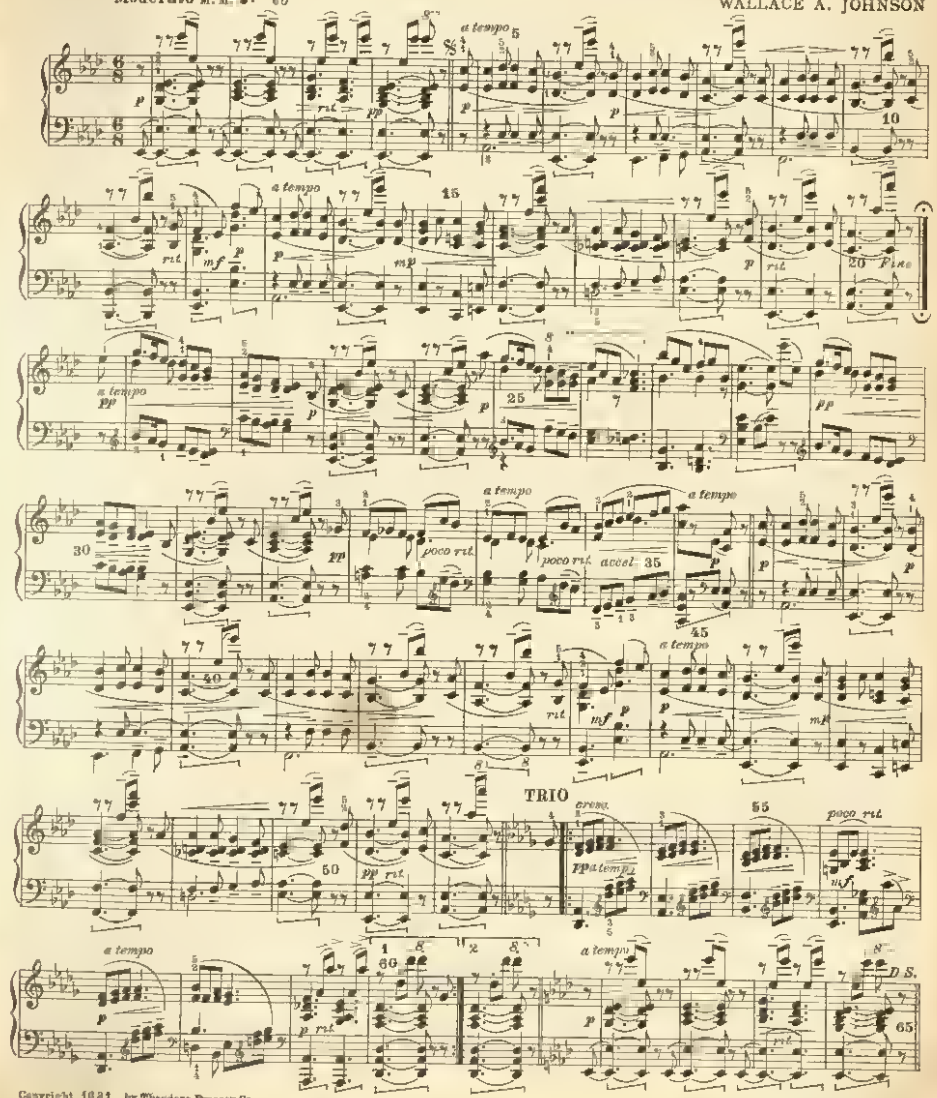
FASCINATING PIECES FOR THE MUSICAL HOME

Grade 3½

RING OUT, SWEET BELLS

Moderato M. M. ♩. = 60

WALLACE A. JOHNSON



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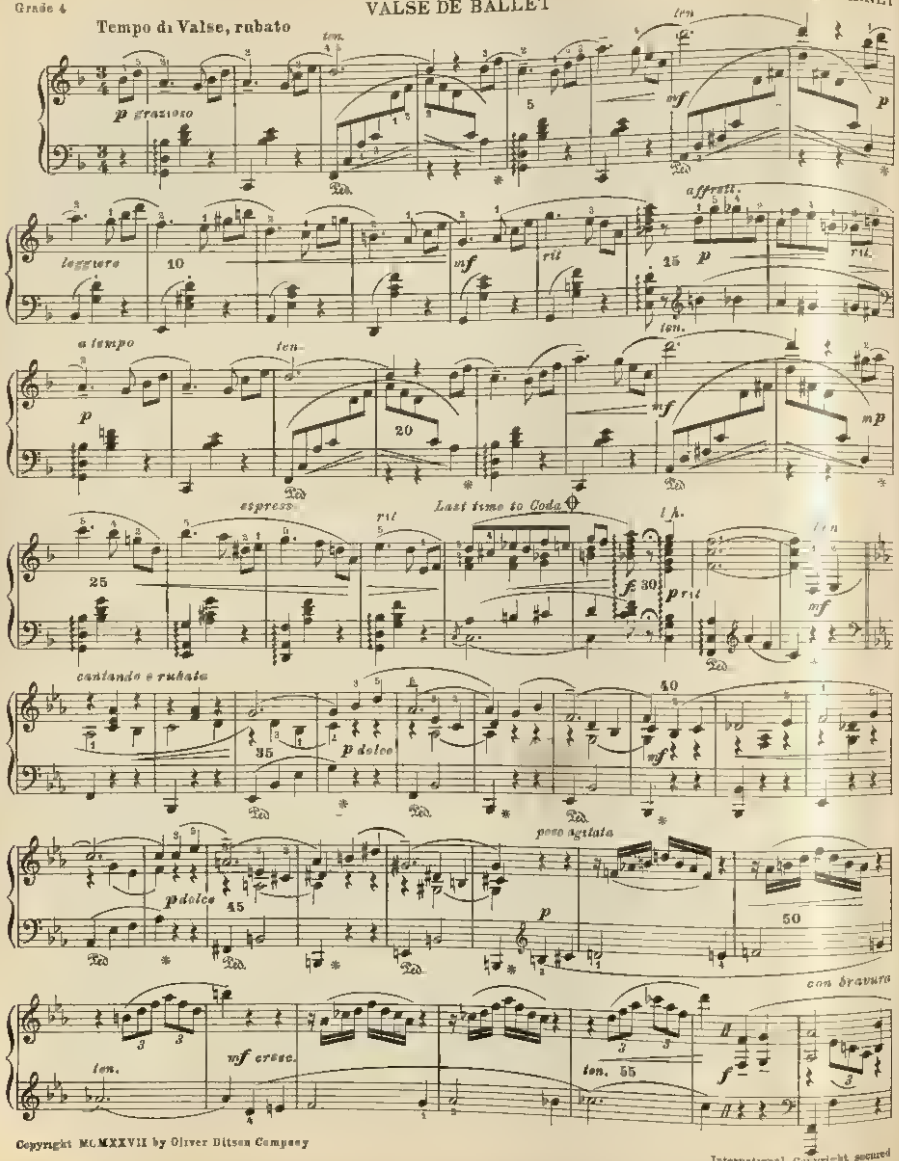
JEUNESSE
VALSE DE BALLET

CHARLES F. MANNEY

Grade 4

Tempo di Valse, rubato



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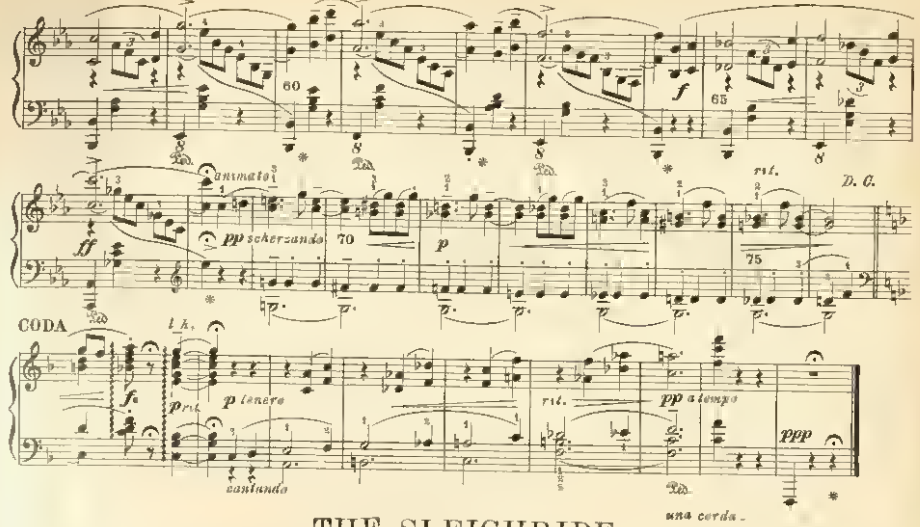


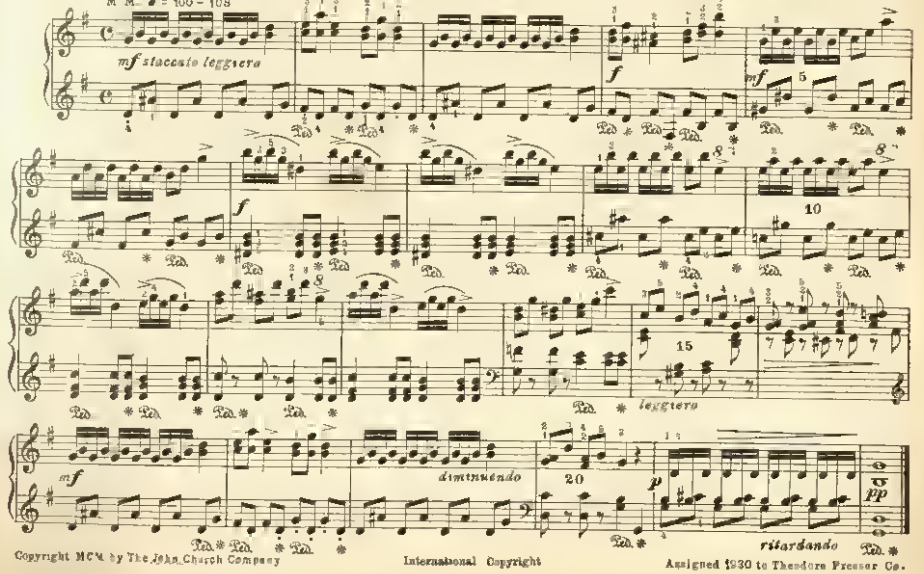
THE SLEIGHRIDE

There is a delicate little modern touch about this bagatelle which will make hundreds of teachers want to give it to their pupils as a study in refinement. Grade 2½

Allegro moderato

M.M. ♩ = 100 – 108

W. C. E. SEEBOECK



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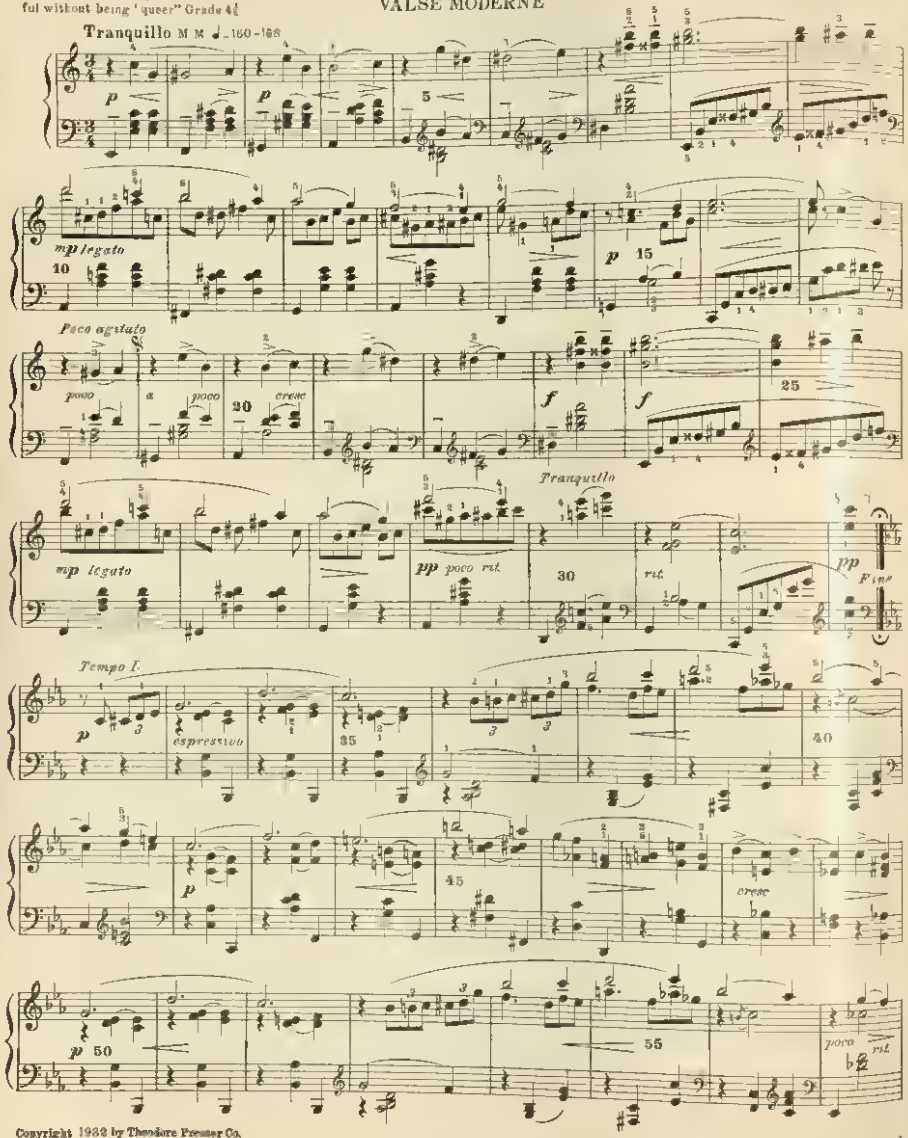
The most recent work of a brilliant Dutch modernist Very novel and tuneful without being "queer" Grade 4½

PREMIERE DANSEUSE

VALSE MODERNE

ISE JOELS



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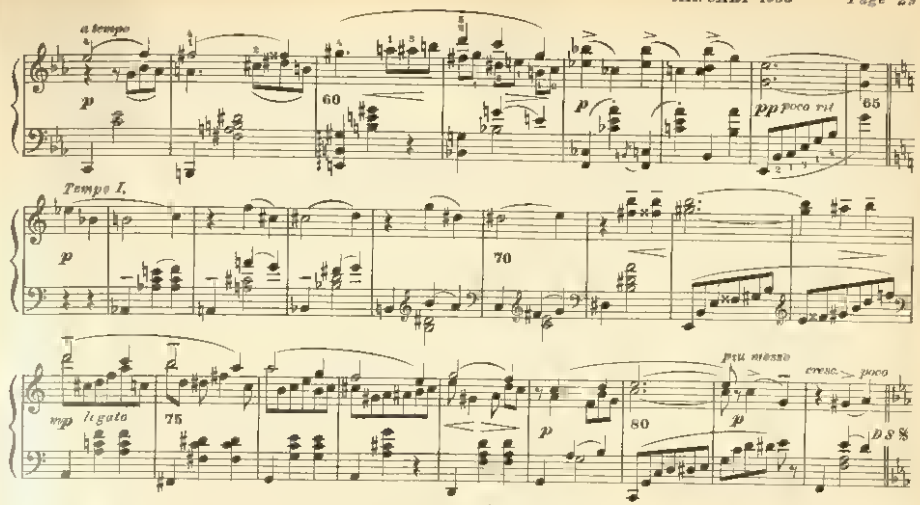


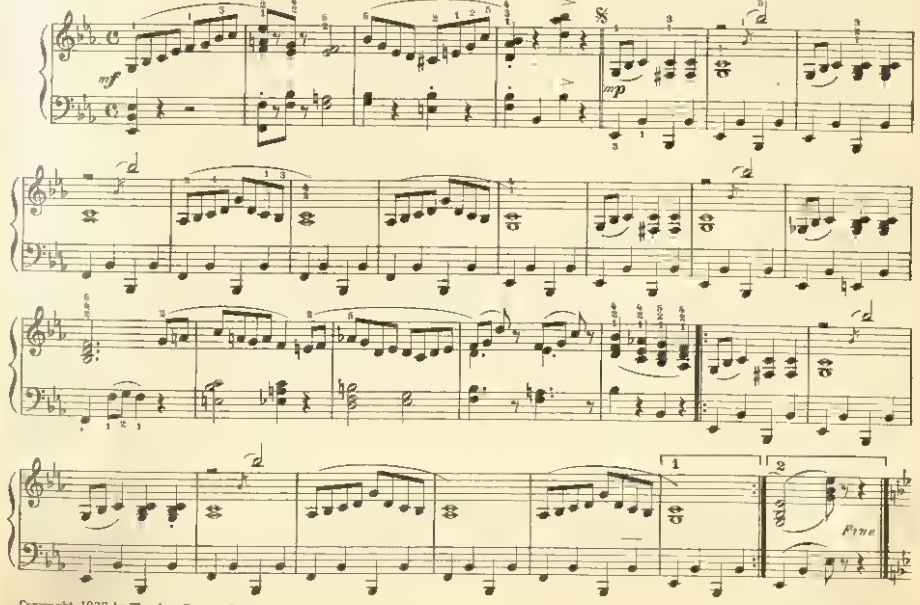
Grade 3.

CALIBAN'S ISLE

INTERMEZZO BIZARRE

Allegretto M M ♩= 144

VICTOR RENTON



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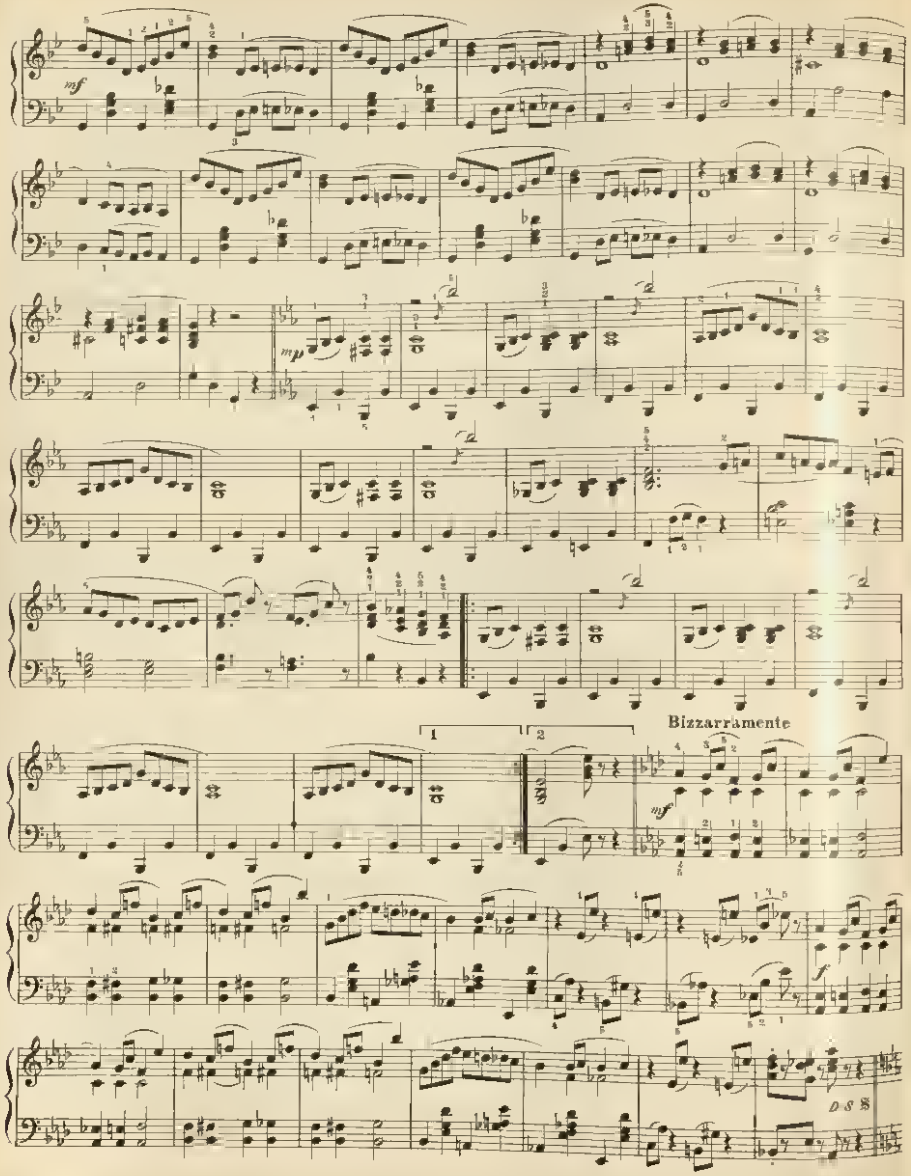
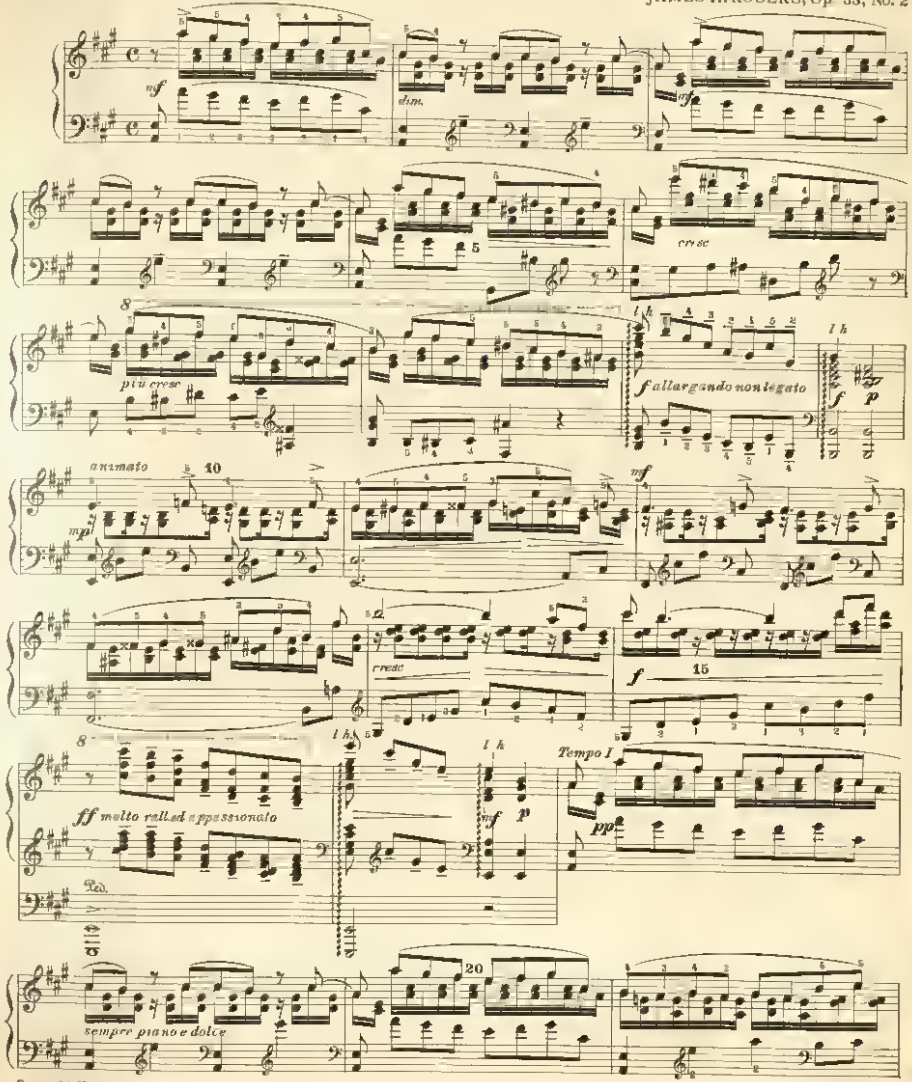


VILLANELLE

A fine recital and salon number by one of the most widely played of the higher class American composers
Grade 4

Con anima M M ♩ 96

JAMES H. ROGERS, Op. 33, No. 2



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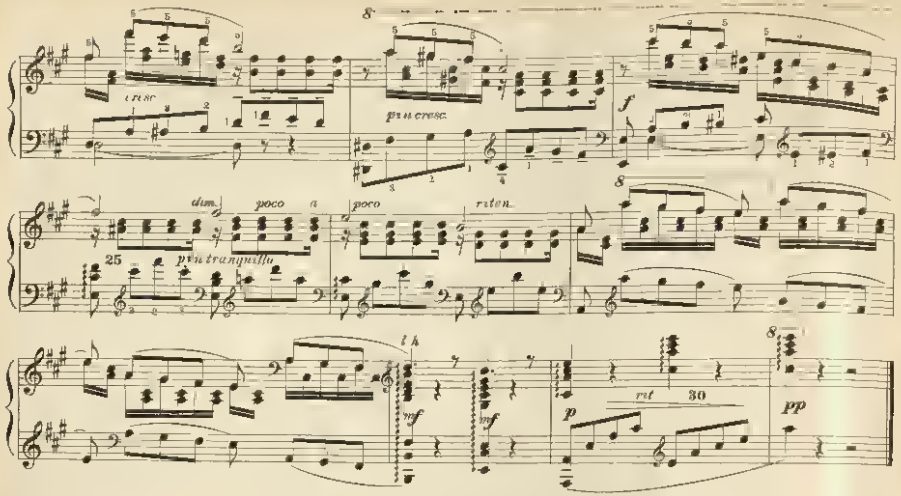
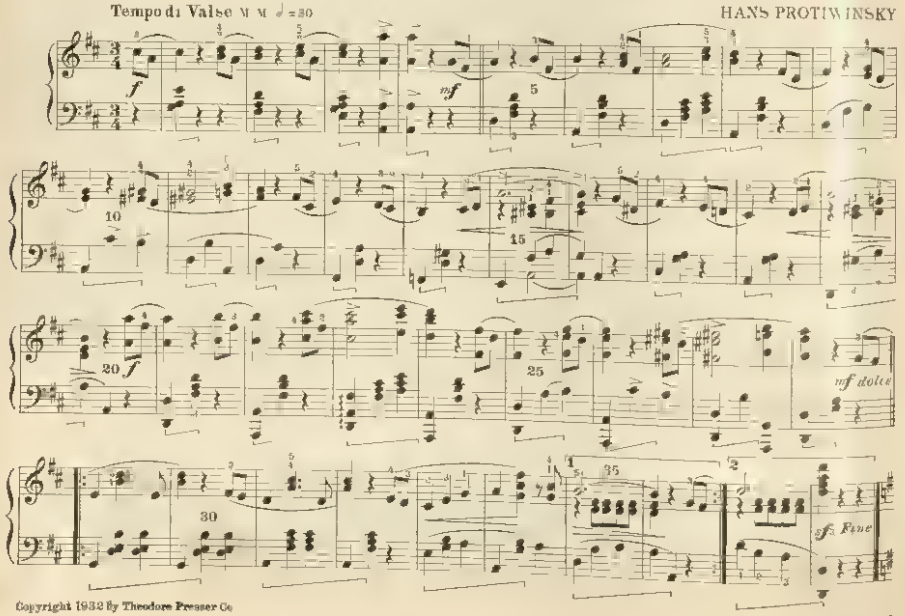


GREETINGS FROM VIENNA

The vibrant spirit of Vienna with its magic and undying charm is embodied in this typical Viennese waltz Grade 3

Tempo di Valse M M ♩ = 80

HANS PROTIWINSKY



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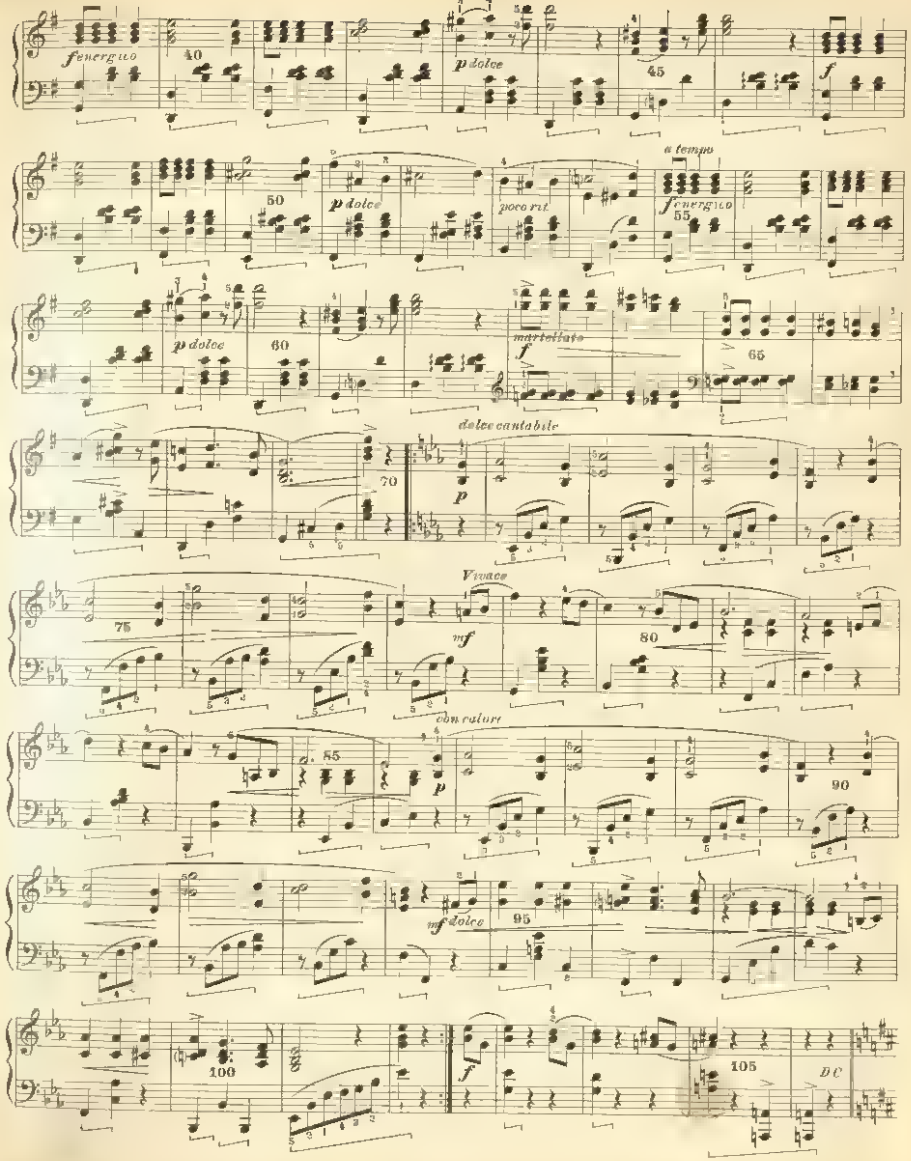
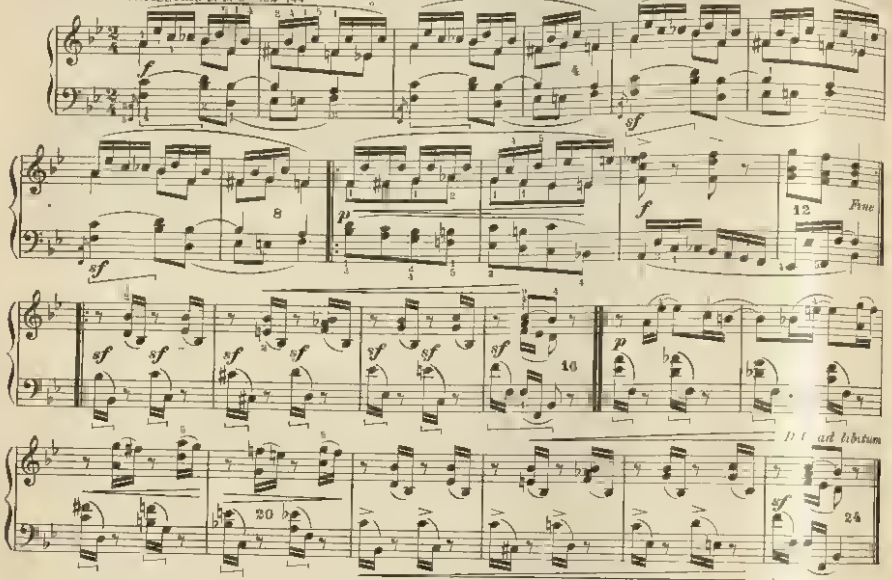


MASTER WORKS

See Master Lesson by the famous virtuoso, Moritz Rosenthal, on Schumann's suite, "Carnival," of which two numbers appear in this issue

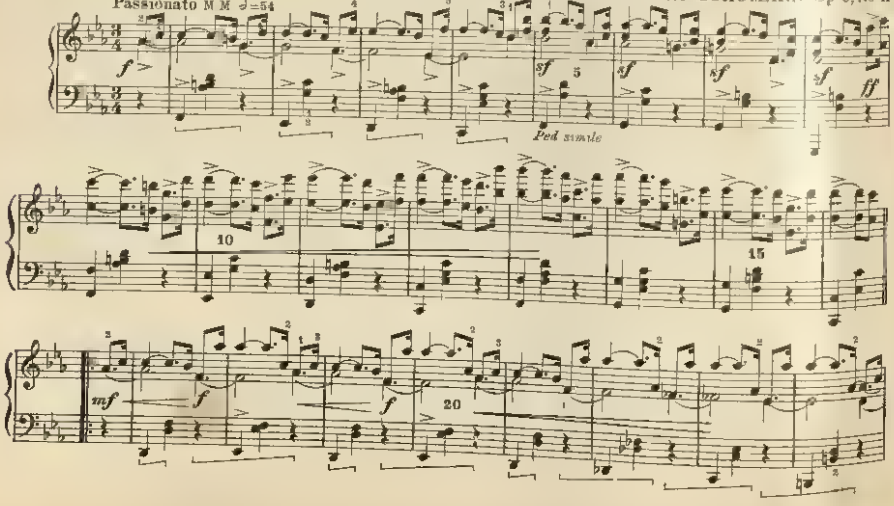
PAPILLONS

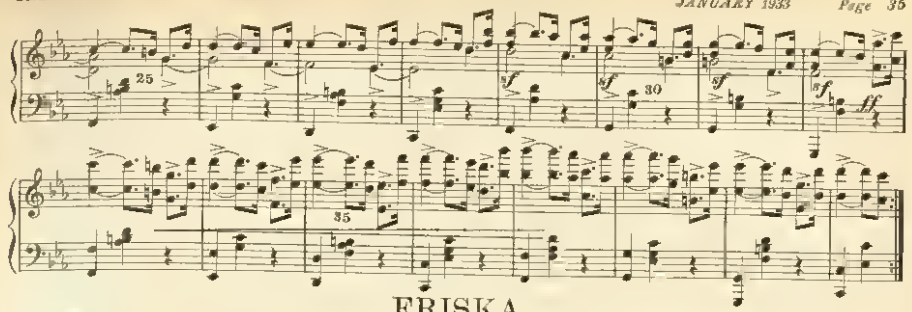
Grade 5 Prestissimo M M ♩= 132–144 ROBERT SCHUMANN, Op 9, No 9



CHIARINA

Grade 5 Passionato M M ♩=54 ROBERT SCHUMANN Op 9, No 11





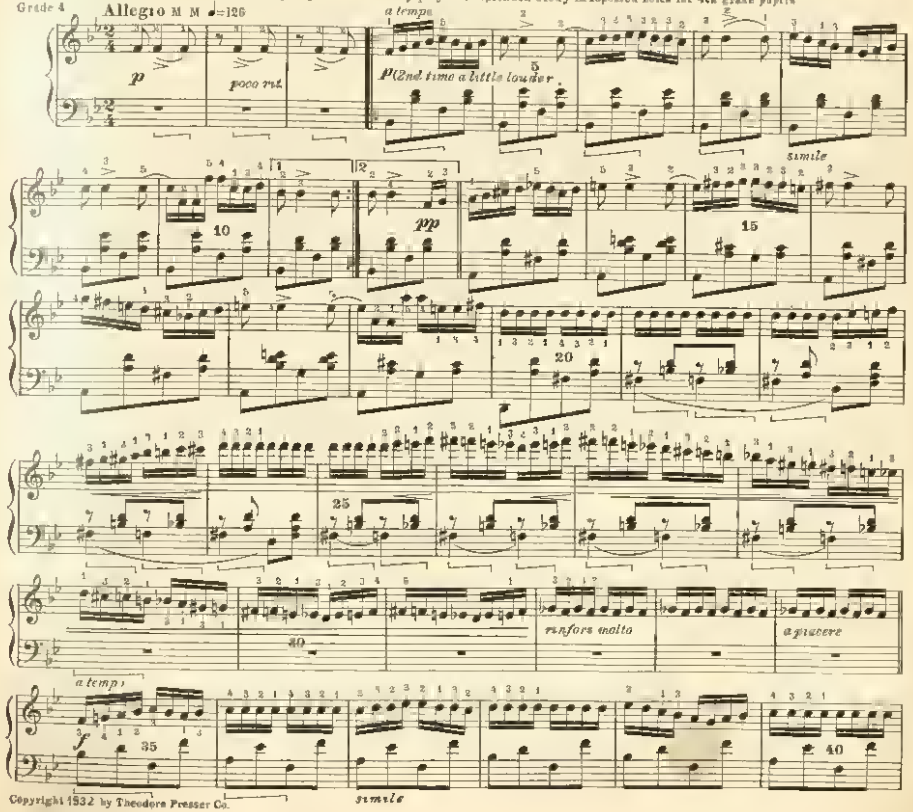
FRISKA

from Hungarian Rhapsody, No 6

Transcribed by Henry S Sawyer FRANZ LISZT

The effervescent Liszt brought within the grasp of the ordinary player A splendid study in repeated notes for 4th grade pupils

Grade 4 Allegro M M ♩=126



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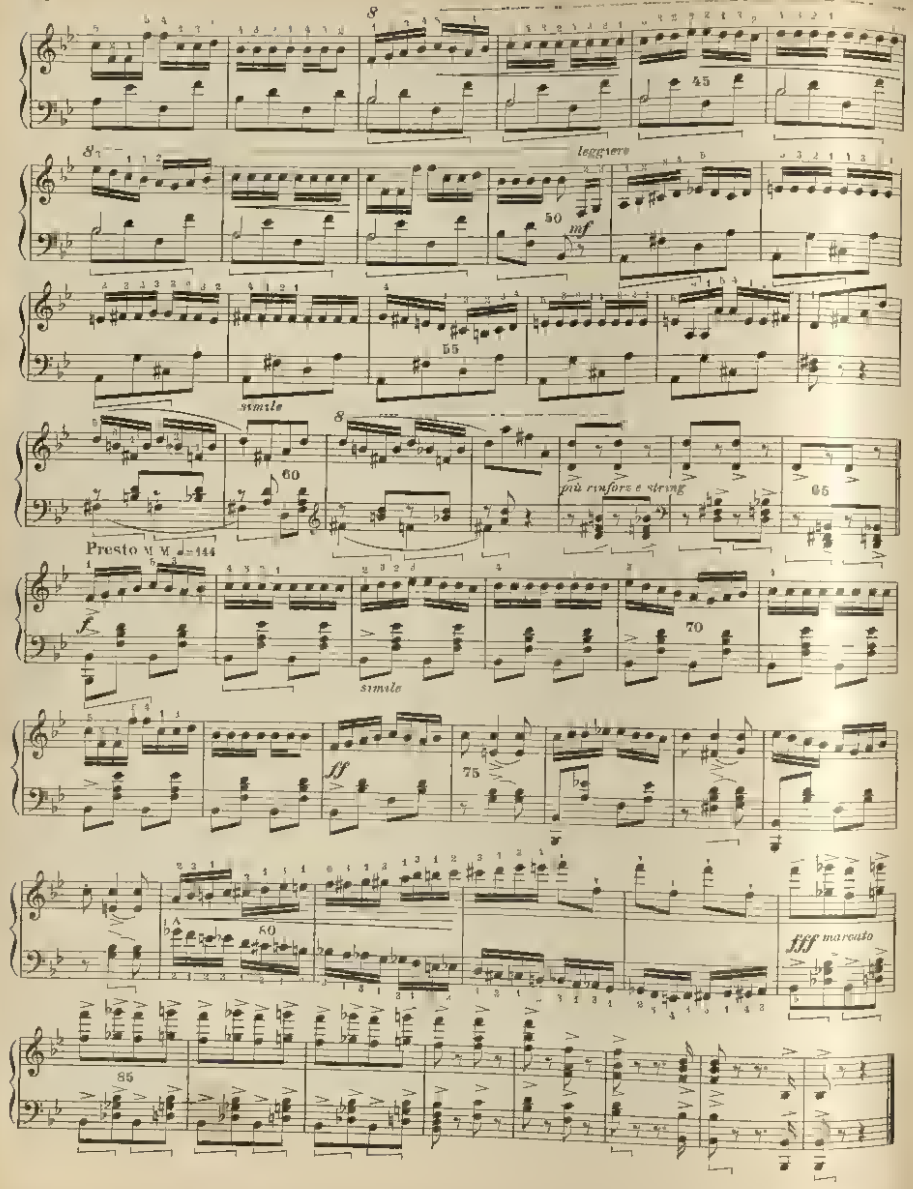


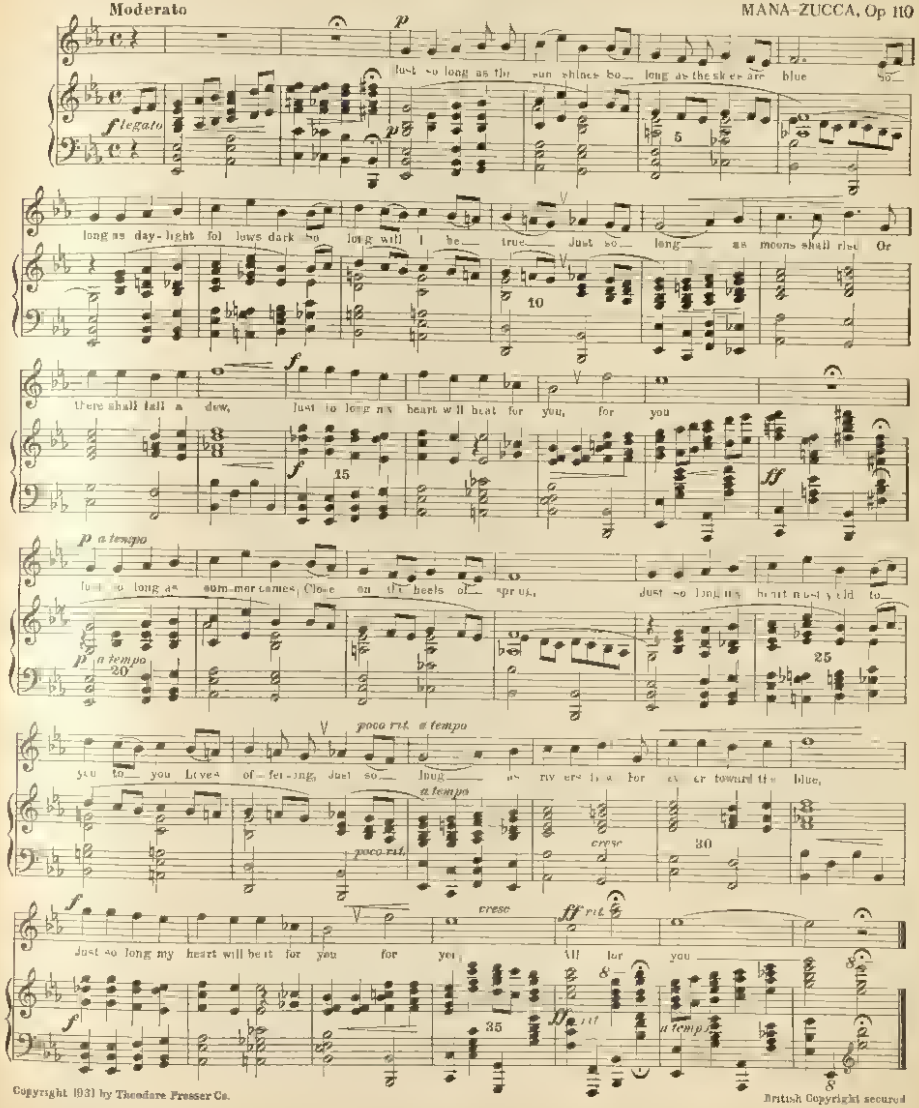
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

ALL FOR YOU

Words by Harriet Leonard

MANA-ZUCCA, Op 110

Moderato



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O LOVE DIVINE!

Duet for Soprano or Tenor and Alto

OLIVER WENDELL HOLMES

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GEO B NEVIN

Andante

SOPRANO or TENOR SOLO *mf con espress*

O Love Di vine! that stoop'd to share Our sharp-est

mf

pang Our hi dest fear — On thee we cast each earth-born care, We smile at pain while thee we

rit

a tempo

Tho long the wea ry way we tread, And sor row crown each lin gring year — Be

a tempo

thee we fling our bur-d'ning woe, O Love di vine, for ev er dear — Con

Tho long the wea - ry way we tread, And sor row crown each lin gring year — Be

thee we fling our bur-d'ning woe O Love di vine for ev er dear — Con

a tempo

slowly

a tempo *f con molto espress*

path we shun, no dark ness dread, — Our hearts still whisp'ring thou art near Love di vine, our

tent to suf fer while we know, — Living or dy - ing, thou art dear! *slowly* *a tempo* *f*

path we shun, no dark ness dread, — Our hearts still whisp'ring thou art near — O Love di vine, our

tent to suf fer while we know — Living or dy - ing, thou art dear —

slowly *a tempo*

f

hope and stay, What e'er be tide we fear so ill, Love di vine naught can dis may, For day by day we

rit

hope and stay, What e'er be tide, we fear so ill, Love di vine naught can dis may For day by day we

rit

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A

con espress

trust thee still Whose droop-ing pleas ure turns to grief, And trem bling

con espress

trust thee still Whose pleasure turns to grief And

a tempo

con espress

rit *DS* 𝄋

faith is changd to fear — The mur muring wind, the quiv'ring leaf, Shall soft ly tell us thou art near — On

rit

trembling faith is changd to fear — The mur muring wind the quiv'ring leaf, Shall soft - ly tell us thou art near — On

rit *DS* 𝄋

B

f

For day by day we trust thee still, Love di vine we can not fear We

f

For day by day we trust thee still, Love di vine we can not fear We

f

rit

rest se cure for thou — art near

rit

rest se cure for thou — art near

rit *a tempo* *rit*

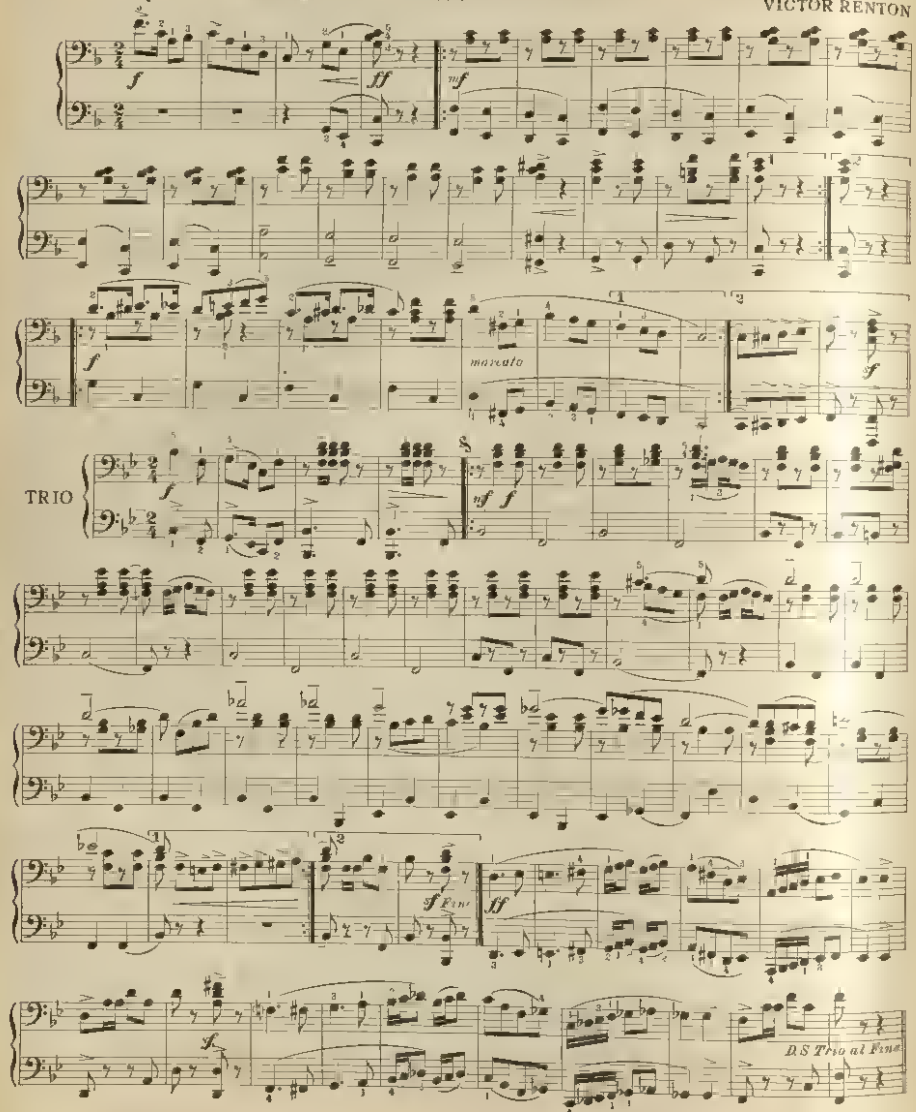
* From here go back to sign and continue to A, then go to B.

THE MARCH OF PROSPERITY

Tempo di Marcia M M ♩= 108

SECONDO

VICTOR RENTON



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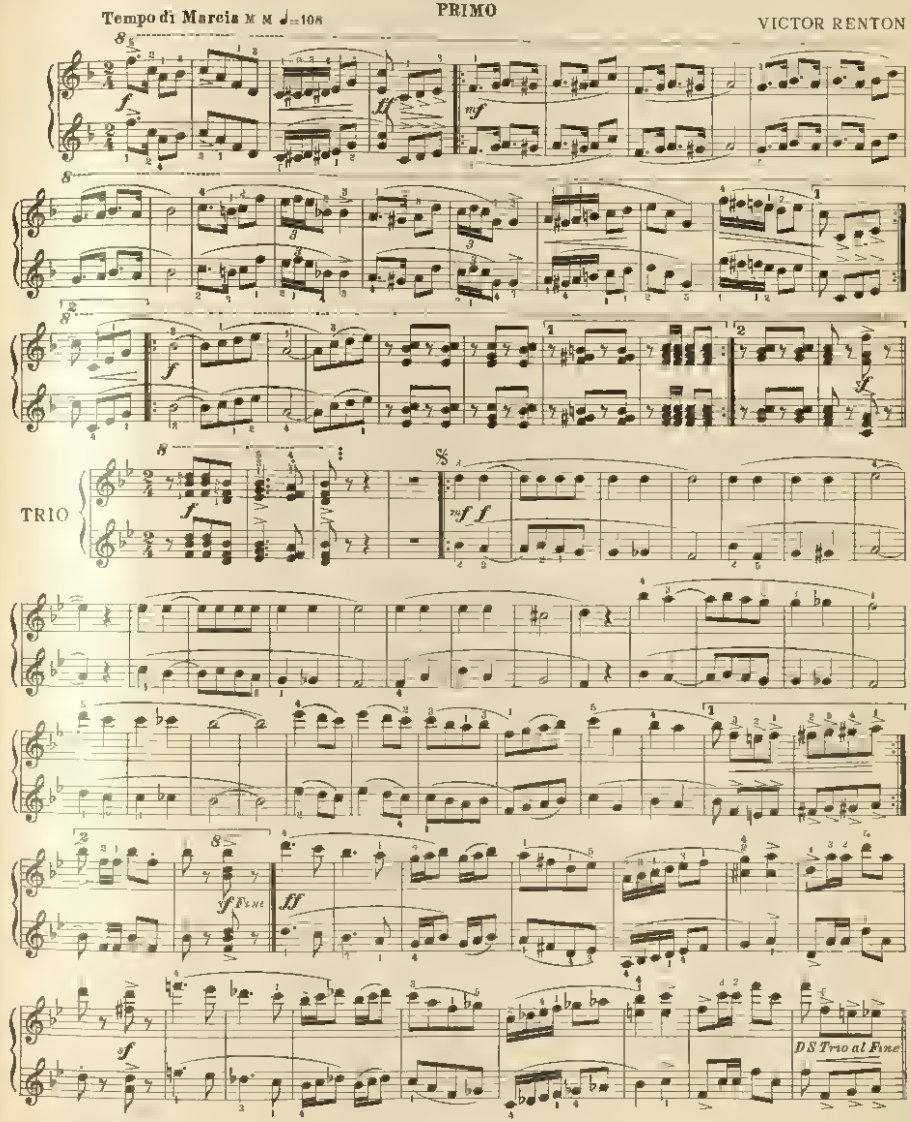
THE MARCH OF PROSPERITY

Tempo di Marcia M M ♩=108

PRIMO

VICTOR RENTON

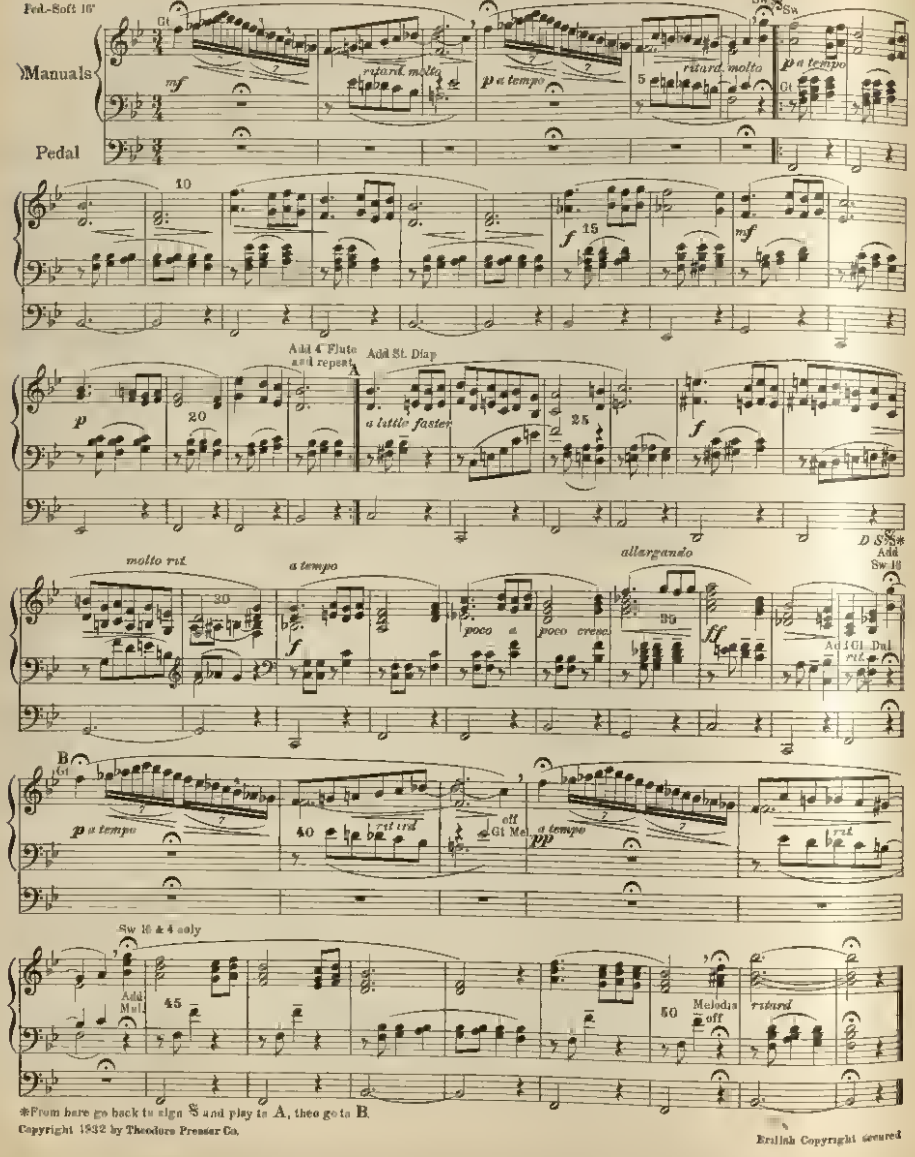


CHANSON

FREDERIC GROTON, Op 76

Sw.- Aeoline, Salicional, Oboe and Tremulo
Gt.- Melodia
Ped.- Soft 16'

Andantino



*From here go back to sign 𝄋 and play to A, then go to B.

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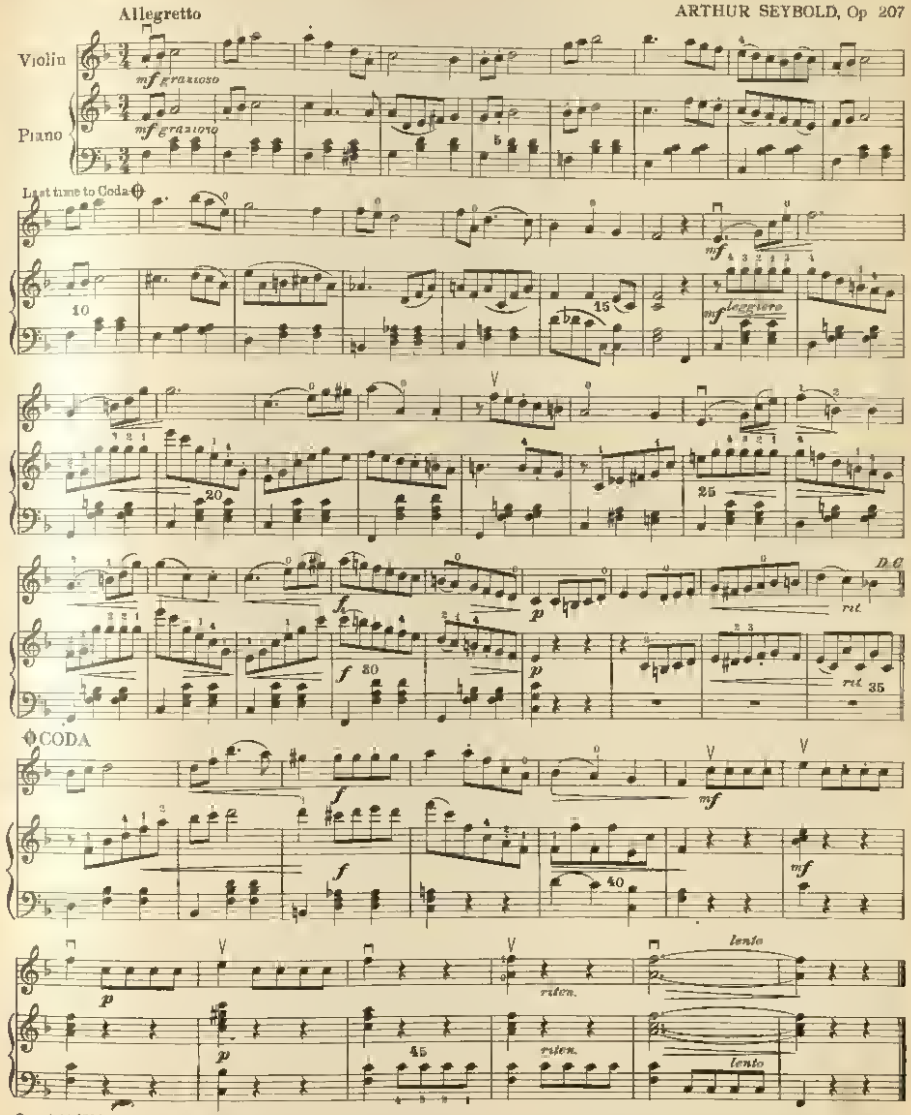
The violin teacher's first exclamation will be: What a wonderful little teaching piece

COUNTRY DANCE

LANDLICHER REIGEN DANSE CHAMPÊTRE

ARTHUR SEYBOLD, Op 207

Allegretto



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PROGRESSIVE MUSIC FOR ORCHESTRA

EVENING SONG

ROBERT SCHUMANN
Arr by John N Klohr

Andante

1st Violin

Piano

Cornet

Clar

Brass

EVENING SONG

2d VIOLIN

Andante

ROBERT SCHUMANN

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EVENING SONG

VIOLIN OBBLIGATO

Andante

ROBERT SCHUMANN

EVENING SONG

1st CLABINET in B♭

Andante

ROBERT SCHUMANN

Solo

EVENING SONG

1st CORNET in B♭

Andante

ROBERT SCHUMANN

Solo

2d Violin

Sax

Clar

EVENING SONG

E♭ ALTO SAXOPHONE

Andante

ROBERT SCHUMANN

EVENING SONG

CELLO or TROMBONE

Andante

ROBERT SCHUMANN

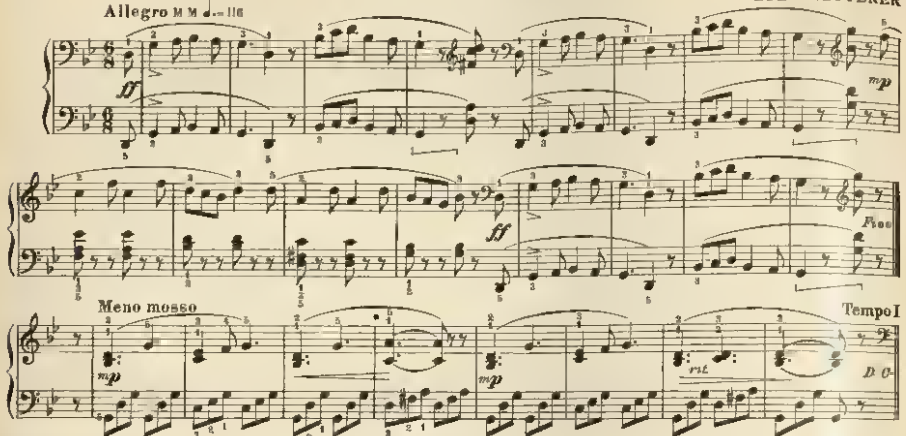
Tromb

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1½

CAPTAIN KIDD, JR.

ELLA KETTERER



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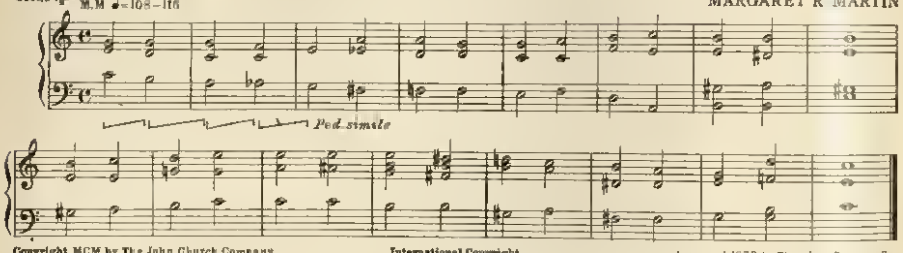
PEDAL STUDY

It would be difficult to imagine a finer pedal study than this by Margaret R. Martin

Grade 1½ M.M ♩= 108–116

MARGARET R MARTIN



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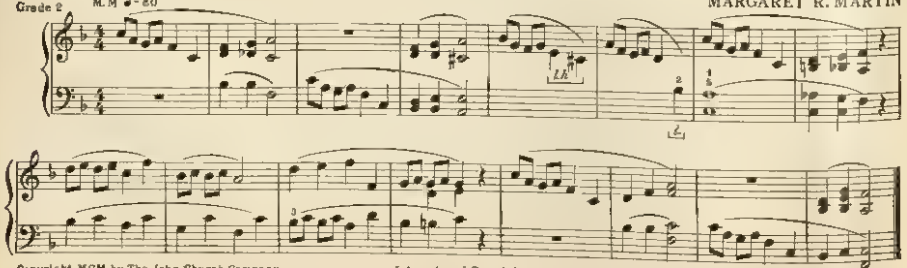
HAPPY DREAMS TO YOU, DEAR, NOW GOOD NIGHT

This composition is conversational in character and brings into prominence the lower voice, thus equalizing the work of the two hands The words of the title will suggest the rhythm of the entire piece

Grade 2 M.M ♩= 80

MARGARET R. MARTIN



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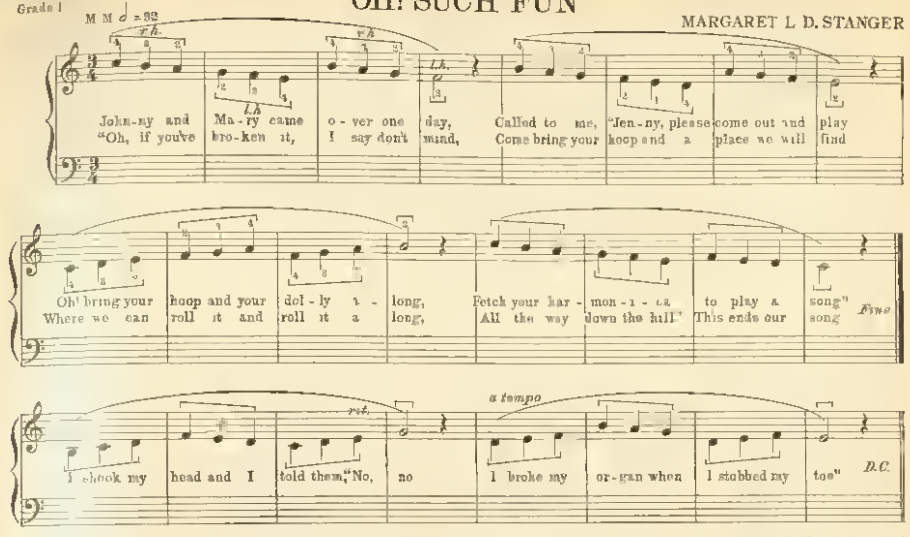
Grade 1

OH! SUCH FUN

MARGARET L D. STANGER



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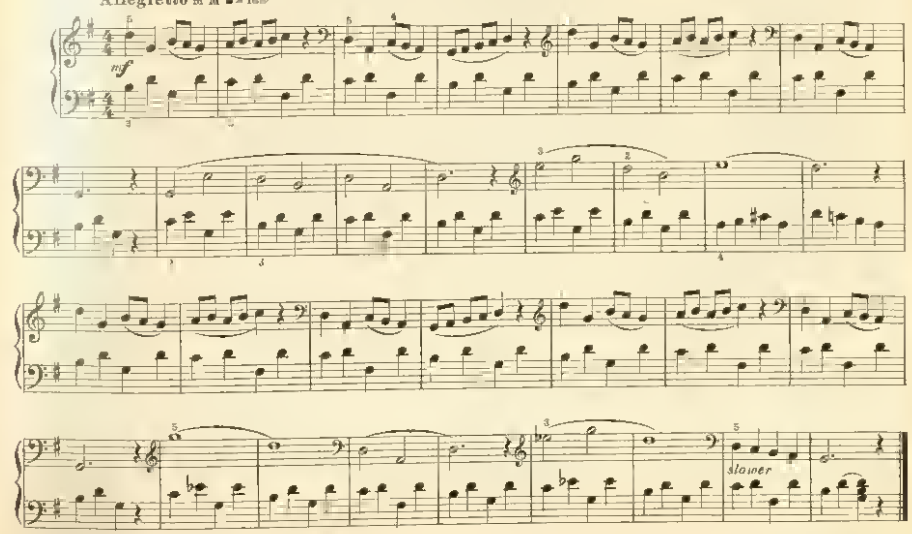
Grade 1

DADDY AND I SING

ROBERT NOLAN KERR



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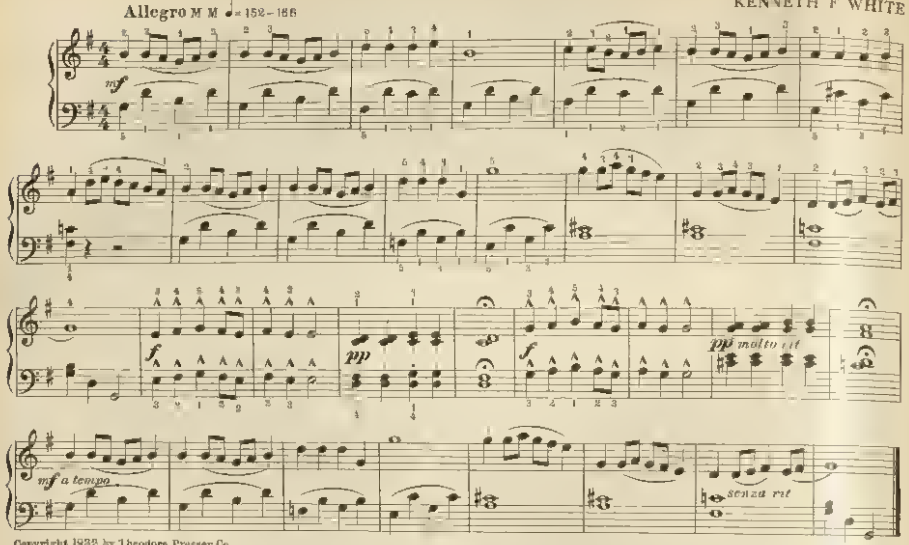
Grade 2

A JOLLY TIME

KENNETH F WHITE

Allegro M M ♩= 152–166



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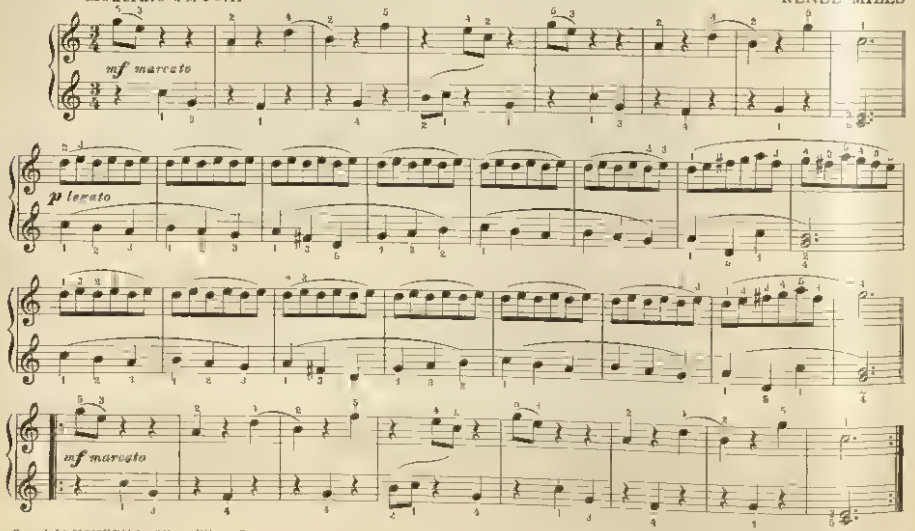
Grade 1–2

THE GRASSHOPPER AND THE BUTTERFLY

RENÉE MILES

Moderato M M ♩= 144



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EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

EVENING SONG

By Robert Schumann

(Orchestra)

Robert Schumann composed many little masterpieces. He had the happy faculty of expression, a great deal in a few measures. His musical message is typical of the great artist he really was. This number, arranged for orchestra, was composed originally for piano and is about third grade and is a little more difficult than the usual accompaniment. In measures 4, 10 and 21 the piano part is doubled, which is given also to the other instruments.

The three parts—1st violin, violin obbligato and viola—will make a pleasing trio for strings with piano to which may be added the cello. The violin and cello should be definitely within the first position. When two or more performers play from the same part the double stops may be played divisi, one note to each player.

The rich, full quality of the clarinet is useful in the music of this number and the clarinet is therefore given a leading part in the accompaniment. The cornet and saxophone play the "inner voices" also and the flute is given the solo, however, in measures 4 and 21.

Instead of the cello or trombone part, the bassoon plays only the large notes. The bassoon plays the large notes and the small notes are used in for trombone or cello.

ALL FOR YOU

By Ilma Zucca

(Vocal)

[illegible] sing for the straight for [illegible] song, will enjoy singing the brilliant American [illegible] Ilma Zucca [illegible] of two verses with [illegible] or. The words by [illegible] need special study [illegible] fill out the per[illegible] ful things—the sun, [illegible] ee and spring—with [illegible] rt's heart [illegible] r breath in measure [illegible] ing a measure [illegible] begin softly and [illegible] ater 15 which is [illegible] breath in measure 17 as [illegible] ight support for the [illegible]

[illegible] requires similar treat[illegible] *a ritardando* in measure [illegible] *a tempo* in the next [illegible] or the entire song is [illegible] measure 30, which should be [illegible] with a broad *ritardando*

HOLY DIVINE

By Lemon B Nevin

(Vocal Duet)

[illegible] certain that singers will be [illegible] with this devotional sacred duet in the [illegible] section of this Etude. Both the [illegible] of the words Oliver Wendell Holmes and the composer of the music George B Nevin, are well known to our readers.

Holy Divine is written for Soprano and Alto and the range of these two parts is such that they may be sung by other voices. Tenor and Alto, Soprano and Bass or Tenor and Bass. The latter two group[illegible] would necessitate the Bass reading from the treble staff.

The song begins with a Soprano (or Tenor) solo sung *mezzo forte* in a moderately slow *tempo*. The second voice enters in measure 12 and continues to the end of the 1st verse, measure 29.

The second verse is the same as the first except in the soprano, with cadenza variation in the alto part.

COUNTRY DANCE

By Arthur Savage

(Violin)

Here is a fast-moving little first-position piece that is easy to play yet one that will produce an effect of brilliance and dexterity when capably performed. It is from a set of "Miniatures" for violin and piano by a well-known German composer violinist and teacher.

Special attention must be given to the technic of the bow in a piece of this type. Since most of the rapid eighth notes are to be played in single, *staccato* strokes, the difficulty lies in an exact synchronization of lifting of the bow stroke with the finger movement. Too much bow will cause trouble. Practice the single *staccato* notes passages slowly gradually increasing the *tempo*, and use the shortest possible bow movement.

In the first measure, begin playing in the middle of the bow and use the upper half of the bow for the half-note. The staccato notes of the second measure will then be played at the point. The full note following brings a return to the middle of the bow. This principle may be carried out in general throughout the first sixteen measures. The phrase in measure 17 would permit the use of more bow. The "trick" of bowing thus successfully lies in reaching the middle of the bow for the single *staccato* notes.

CHANSON

By Frederic Groton

(Organ)

"Chanson" is a French word meaning song" which proves an appropriate title for the melodious little organ composition.

Before commencing to play set the organ stops as indicated by the suggested registration. If your organ does not have these stops substitute a soft 8 stop for the Melodia on the Great, and soft reed or string stops on the Swell.

The opening measure which is played on the Great and occurs four times throughout the composition, need not be counted out in strict rhythm. Simply hold the first note and then play the "run" as rapidly as possible. Observe the *crescendo* and *decrescendo* in this measure, which is accomplished by opening and closing the expression shutters by the proper pedal.

Where the principal theme enters in measure 6 3rd beat the right hand should be transferred to the Swell. Careful finger substitution will help in playing this passage of sixths in a good *legato*. The accompaniment which remains on the Great should be played *semi staccato* or somewhat detached. For the repeat add the 4 Flute.

The second section, measures 23-38, is played like the first section, with the *Stopped Diapason* added to the Swell. In measure 38 add the Dulciana to the Great and return to measure 7.

Observe how interestingly Mr Groton has introduced his principal theme in the *Coda* measure 44.

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THE SINGER'S ETUDE

Edited for January by

HOMER HENLEY

It is the ambition of THE ETUDE to make this Singers Department A Singer's Etude" complete in itself

Sbriglia's Method

An Analysis of a New Vocal Discovery Derived from a Great Master of the Past

FROM TIME TO TIME there have been appeared but little attempts to unearth and publish just what it was that differentiated the teaching of Giovanni Sbriglia from that of every other teacher in the world. But the orthodox efforts has been merely to inform again to the singing instructor explanation that almost first secured him to his genius for solving the problems of the vocal need.

This brief related story of the devices which Sbriglia employed the high fixed [illegible] the different registers the elaborate [illegible] his to bringing the tone forward and [illegible] eventually arrested attainment which Sbriglia [illegible] to fix in the unbreaking [illegible] his students that—"*The [illegible] is to keeping the voice [illegible] the head*."

The first [illegible] Sbriglia intended to [illegible] the high tones to low tones and [illegible] the two. Every tone in the [illegible] was to be sung somewhere below the level of the collar-bone, preferably at the breast-bone or sternum. Also he was fond of saying sardonically that that simple statement was underrated by less than ten people in the world. All great singers sing that way whether or not they are understandingly aware of just how they are doing it and most teachers have a distant view of the truth and are able to impart it by infinite labor and infinite slowness but the magic of imparting it almost instantaneously and of transforming voices in a few days or a few weeks time, that was Sbriglia's secret.

Breaking Precedents

THAT SECRET was nothing less than an apparently complete reversal of the previously established vocal laws. Its effect was to send the whole voice, the complete scale of the voice, every note in the voice into the region of the chest below the level of the collar-bone. This automatically brought about not only the deeper breath support against the arch of the chest but also what is sometimes called the fundamental tone. That is to say this was a body tone—one having its roots in the chest, whatever the altitude of the note ear which had as underlying depth and substance and weight—as short ear which sound the chest as a resonating box, the largest and most powerful sounding board the human body can provide and the one which is least used among all singers except us, those whose we denominate ear great.

Sbriglia's students were told that the only way to bring about the results he delighted in was to use the lips as a funnel to bring the tone forward in such a manner that it automatically reflected back into the chest cavity. (The so called nasal tone has anathema to Sbriglia for in common with other great teachers he frowned upon vocal efforts to force the voice through the nasal cornices, believing that the head spaces became resonant in sympathy with the tone which was produced in nature freedom.) They were told to sing OOh OO as in the word "shoe" the OOH sound to bring the lips forward into a whistling position, and the OO sound to round and point the tone at the lips.

The Singing Lip

BY "LIPS" Sbriglia meant not only the red lines of the lips but also their white structure from the lower edge of the nose to the middle of the chin. And he bade his pupils to put to themselves constantly the two questions: Do I feel *all* my lips vibrate with the tone?" Do I feel with my hands a strong vibration in my chest, under my collar-bone at the *same* time with the vibrator of my lips? If so the tone would be probably right. If not it would be deep it would be stiff, hollow it would be full of a *foundation* resonance—that same quality of tone which one hears in the double bass viol in an orchestra, a form of resonance which can rise farther than the *finite* high notes of a cornet in professional" tone the sound we associate with those who have had their voices rightly reinvated. In brief the tone which only the great singer employ.

After twenty years of experiment with this principle—rather rarely years of teaching it and watching its unvarying results with some hundreds of voices—results always extraordinarily beneficial in ease and beauty of production in resonance and in almost incredible increases of power and volume, and after subjecting it to every possible test under all conditions and under every individual idiosyncrasy of human and vocal variability I feel safe in the statement that Giovanni Sbriglia's method of vocal training has uncovered an indestructible law of sound reflection which, while it has been employed by all great singers in all ages has yet failed of being articulated by analysis and presented to the world in a formula which all could understand and apply. And it is my belief, based upon fourteen years of study of this law of sound reflection, that the principle underlying Sbriglia's device or method, or discovery—and for which he universally employed the fixed high chest and the funnel shaped closely puckered whistling position of the lips—may be comparison with included in such an analysis as that this analysis may at the same time serve as a reliable formula.

An Enchanted Spot

THERE EXISTS in the forward part of the dome of the mouth, immediately above the ridge in the gums formed by the roots of the upper front teeth, a small, circular indentation its general size and diameter about the bigness of one's thumb nail. It lies en urth and one-half above the cutting edge of the middle upper front teeth. In this spot lies a magic. When a vowel is as it were, pressed against this spot or cove or indentation, it is also instantaneously reflected deep into the chest cavity setting up a vibration which may be felt throughout almost the entire body. The more the ear shrinks back in the vowel (or the tone-column), or the point of the tone as whatever you may choose to call it) is pressed into the radius of that little hollow or indentation, the more powerfully will be felt the sympathetic body vibration.

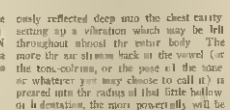
The sound of OO as in the word "shoe," is most favorable for the location of this infinitesimal point and Sbriglia always used that sound first. Gradually he allowed the employment of other vowel sounds, always however, insisting on the use of the lips to confirm the placement of all vowels in that circumscribed area of the little indentation above the roots of the upper front teeth. Actually it amounted to pronouncing all words in that narrow area of the teeth, instead of pronouncing them on the teeth, as nearly every other teacher has been taught and teaches. And when the vowel the syllable or the word heard the "bull's-eye" of that placement, the result and tone invariably and automatically reflected back into the chest giving the tone a thousand fold [illegible] But the impingement of that tone had to be the drill and one-half above the cutting edge of the upper middle front teeth or the tone went thin and without weight.

Vocal Splendor

THIS MANNER of ringing carries with it a richness of depth and what might be termed a velvet quality that few singers apart from the very greatest, enjoy. The tone has an organ like quality which is not to be had by any means that it is the familiar dark, covered tone often found in the voices of inferior singers. No! The true tone Sbriglia taught was as resonant as a gong but there was no clamor in it. It was all quality and it was all beauty as well as being of greatly ease in production than any other tone of which the ringing voice is capable.

I do not wish to imply that Sbriglia's method is the only avenue to the goal of this splendid tone but I do emphatically state that it carries all others of which I have any knowledge in the simplicity of its acquirement and in the amazing quickness with which inferior voices are transformed into superior ones.

Sbriglia's favorite exercise for the acquirement of the tone placement he taught were



Their exercises may be transposed to meet the range of any voice. They should be practiced in all vowels and there should be at least two twenty minute periods given to them daily.

It may appear a matter of some difficulty to compel all the vowels to conform in the shape and position to OO, ringing on and molded in that area as to be arbitrarily imagined for them. And it is true that this is not such a accomplishment first but it must be remembered that the molding of the vowel to a new shape is but a means to an end and that it will be abandoned in practice as soon as the tones have achieved uniformity of position and resistance. For one of the closest adventures of the method is to make every note, eventually a perfect round sound, quite regardless of vowels, every vowel being equally rounded in no wise interfering with perfect enunciation articulation. Thus, an "E," an "A" or an "AH" will have superimposed upon it the form and position of OO to the temporary detriment of its pronunciation possibly but the certain permanent beautifying and proportioning of its tone-quality. A new breath is to be taken before each variant of the exercise, and the first notes of each scale are to begin with the two syllables, as OON OO OON E, OON Aw—OON-AH and so on.

The Lips Do It

THE CHEST must be high arched and held high, without raising the shoulders and the lips must be constantly held for the funnel shaped or whistling position. (Regardless of the vowel used.) In order to compel the tone to seek the place of proper impingement that is on the thumb nail area in the front part of the dome of the mouth, just above the roots of the upper middle front teeth. Two great stress must be placed upon the importance of an exaggerated use of the lips in bringing the tone into the desired position. It is a purely automatic performance. If the lips are used with sufficient exaggeration, the tone will fall into place all itself and without any mental concentration whatever. It has been an almost unvarying experience in teaching the Sbriglia method that the pupil after vainly trying every possible device of his own to compass the result, would say in surprise "Oh, I see. It is done with the lips isn't it?"

"Exactly" would be the reply, "just as I had the honor of telling you at the first place."

Tone Magic

SBRIGLIA'S use of this forward placement of the tone was restricted to the lower and the middle parts of the voice. To carry it forward tone into the realms of the high voice would have resulted in very disorderly beauty of tone, and would have reanimated that bugbear of Sbriglia, frontal timbre, on high notes. But its use in the lower register worked the miracle in the [illegible] high forces singing as the chest.

The last principal statement is not the least part of Sbriglia's entire vocal principle, as [illegible] was first intended with him will readily see although it is somewhat difficult to understand the reason of its magic yet the results in head tones themselves follow readily on the right employment of the lower registers.

Sbriglia was fond of saying that he had no method that he required his teaching to the particular case in hand. Now in saying this it is possible that he sought merely to guard his own idea but there is no escaping the fact that it remains one of the strict and orderly methods Sbriglia every student had his through grounding in the really tremendous and weighty fundamental tone which was brought about by the use of the high fixed chest and the funnel shaped lips that direct simple, and expeditious method of locating the singing voice and of pouring it in a point of concentric reflection mysteriously but marvelously adapted to its response enrichment and to its running amplification.

Sbrigha's Fourth Register

THE QUESTION of vocal registers has often been [illegible] to universal satisfaction and it probably never will be.

It is not here proposed to re-open the question but there is added.

It is generally conceded that there are three registers [illegible] by those who admit the existence of registers whatsoever) and that these registers are called chest, middle and [illegible]

There is however there exists another register not accepted generally by [illegible] of the [illegible] a register beginning at about [illegible] for the treble staff and ranging [illegible] upwards—certainly [illegible] A natural above that will [illegible] A natural above separating [illegible] writer believes this, for the excellent [illegible] that he has had, and now [illegible] diaro students who can sing, also [illegible] the E, F, G A and even [illegible] with a perfectly free and [illegible] one, and, moreover a pure [illegible]

The omission of this tone is brought about by singing the closed sound of OO (as in shoe) or the sorrowful Oh (as in go) directly on the forehead—straight between the eyes. *It is necessary to advance the lips to produce the results.* And the tone must be practiced quite softly without any undue pressure or the miracle will not occur. Its practice should not be begun lower than the B flat immediately below soprano high C.

Once the channel this tone follows is discovered, it then becomes more and more easy to probe higher and higher with the voice.

Although the writer regards this discovery as possibly the most important he has made, he offers no elaboration of either its principle or its practice. Both are set down above for the seeker—clearly if briefly.

It is but justice to state that the writer built this discovery on a hint dropped by Giovanni Sbriglia, when he was study with that great master

How The Great Singers Breathe

IN THAT [illegible] vocal cycle known as the "Golden Age of Song" the art of [illegible] or ringing was brought to the [illegible] of perfection by the [illegible] of that period. [illegible] some of them that their [illegible] accomplished an unper[illegible] [illegible]wiseless skill in control processes, that seemed quite close to the [illegible] to detect when the [illegible] was taken. This, it will be [illegible] [illegible] not solve the trouble [illegible] [illegible] matter would have been [illegible] possible if the breaths so [illegible] had been [illegible] taken.

There remains but the assumption that these great singers took but the smallest possible breaths, and took them [illegible] very quickly but also very often. They well knew that the long singing breath but it up by seldom making it. They knew that long phrases or vocal scores are comparatively unimportant and they knew that singing small phrases well quick frequent breaths gave them control of the long breath which singers who confine themselves to practicing long phrases attain.

The modern vocal student would do well to observe closely the work of these great singers. They may be sound in their methods but they will find the breath methods of singers of the "Golden Age of Song" patterned in their great diversity.

The Last Minute Breath

MANY vocal imperfections find their origin in the disastrous habit—common to too many singers of breathing for the new phrase only at the last possible instant.

The word "disastrous" is not too strong a term to employ in this connection. Could anything but disaster result if a singer were to attempt both to breathe and to sing at the same juncture? Yet that is what they do. How can music from such a collision only a scamped breath a displaced larynx, an entire absence of tonal concept, and a lacerated syllable

Not only that, for a fort-second breath either halts or hurries the tempo and so upsets the rhythmic system of the composition.

On the contrary if the singer will breathe tranquilly and measuredly ahead of the phrase (as the music nearly always permits him to do) he will have his breath under control his rhythm steady his tempo just and he will then be able to *melt* into the new tone-center exactly on its proper pitch level with assurance. If he is organizing all his forces for beauty

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Edited for January by
EMINENT SPECIALISTS

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The Organ Prelude in Church Service

By WILLIAM BENBOW

AT THE recent convention of the American Guild of Organists in Boston one of the members spoke of a church service in which the organist played not a prelude. The Rabbi of the Vallejuans first when the rite were waxing last read fun of the minister suddenly entered, whereup n the organist made a forced landing in gen rality as he could, and the minister began, Let us pray."

Contrast this with a service beginning with Bach's chorale prelude, *Liebster Jesu wir sind hier* (translated in song of our hymnal "Blessed Jesus at Thy word." The former has no face to face with the question, "Why a prelude?" The word prelude is unfortunate. It means to play before, and n natural implication is that it is not an integral part of the service. Its purpose is to induce or evoke an attitude consonant with the purpose of the service. It is virtually a musical invocation and it might appropriately be called so.

Consider the Worshipper

NOW a divine service ir certainly not a concert, a lecture, nor an entertainment It is a service of and for worshippers. Consequently in considering the office of the prelude three dominant factors demand attention the worshipper, the service, the music.

After all, the instrument the organist really plays on is the worshipper And he has many "registers" for he—oftener sh—is a strange composite, moulded and moved by manifold aesthetic and religious stimuli. Now if we are to play on such a human instrument, we shall have to know its specification. This we all try to do when we "size up" a congregation. Here is a woman of high culture, once an organ student in Boston, who appreciates the spirit of Bach's chorale prelude *Nur dass ich Dich (Vow thank we all our God).* A few years away but a man of German birth, who has had no technical musical training Was dankt errrrr him back to his school days when he learned both words and music as part of his education. It recalls his sturdy father and devout mother in the church pew raising their voices with their neighbors in this fine old ode of thanksgiving

Non Musical Types

NOT FAR behind him is a "hard boiled" business man a devout and regular attendant who frankly admits that music means nothing to him." Here comes a flapper and her hirsute mother who tolerate the prelude as a conventional something barren of any meaning and quite superfluous "really." Many others are jabbing at the notices and bits of news in the church bulletin which is more and more becoming "your announcer"

What a welter of moods, attitudes, and dispositions, not to say indisposition, for a humble organist to psychologize over! Undeniably this is a most baffling problem. But if we revert to our word *worshipper* it will throw an encouraging light on the question. For in this congregation there are undoubtedly many who are actually or potentially worshippers, and these primarily we are to serve.

Parenthetically may we add that we can help even the indifferent by emphasizing the prelude n r a part of the service by keeping late comers from entering the church until after the prelude rod "opening exercises" or by telling with the example set by The American Guild of Organists services in which the prelude is not played until after the processional when the choir and clergy are seated.

Windows of the Soul

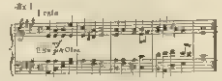
HOW THEN can we best help the worshipper In the service? Largely by "calling to remembrance" words tunes, moods and associations that shall induce him to do as David did, open the windows" of his soul toward Jerusalem. The personal religious consciousness and subconsciousness upon which we must play are simply a summation of his past religious experiences Hence our preference for the hymn prelude as offering the most potent medium...but by all we do revive the words tune, mood and associations that give a more definite angle of orientation.

Coming to the third factor the music we turn again to Bach for inspiration. For, thinking of him we are reminded of the tunes to the State of Connecticut "The Nutmeg Smiel Where shall we find a prelude?" Formerly the main obstacle to the use of the flash chorale prelude was that neither the organist nor the congregation knew the melody. But these last two decades have witnessed a remarkable increase in its use both in recital and church. The following are now found in practically all our hymnals

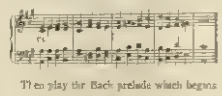
Ein feste Burg (A mighty Fortress is our God) Nun danket (Now thank we all), Ich ruf zu dir, Herr Gott (St. Theodulph in our hymnals), *Herzlich thut mich verlangen* (often called "passion chorale" and set to *O sacred Head now wounded*)

Quite a number of unfamiliar preludes may gradually be added to the repertoire of our well known Mendelssohn 3rd in his sixth sonata. That is, before playing a prelude based upon an unfamiliar melody play the tune in a simple hymn tune form if the tune is in the church hymnal, give it and in final version. In many of the tunes used by Bach the opening phrases are repeated, so the listener should have little trouble in following the melody even with the contrapuntal variants of Bach, Brahms, Karg Elert and others.

Let us illustrate this with a less familiar Bach prelude, *Fuit ein Tesus wir sind hier* In either recital or church service...play the tune first in this form

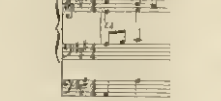


Then play the Bach prelude which begins

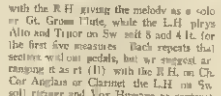


with the R H giving the melody as a solo on Gt. Gross Flute, while the L.H plays Alto and Tenor on Sw soft 8 and 4 ft. for the first five measures Bach repeats that section with ped pedals, but we suggest arranging it as it (II) with the R.H. on Ch. Cor Anglais or Clarinet the L.H. on Sw. soft reisrer and Voc Humana as contrast

The last five measures may be taken as follows

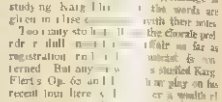


using the same setup as at Ex I The only difficulty may arise in the thirteenth measure, which may be overcome as follows



Although our hymnals now include the tune to "O sacred Head, it will be wise to play the hymnal version first because Bach has broken up and embellished the melody in such a way as to obscure its continuous line unless one is well acquainted with its phrases

Karg-Elert also has written us fine preludes worthy of use Compare his Liebe soll dich binden with Bach's Both these artists have used only occasion when ing or as offered Christ ist erstanden and Advantage in praise Three study ing Karg Elert given in these c with their notes the chorale prelude n r dull monotonous affair so far as registration and t is concerned But anyone who has studied Karg Elert's Op. 65 and 11 recent four here's a wealth of exaggerated suggestion instance his O C Here the melody is ed as a soprano solo but, before the the same phrase in ir begun in the left hand part



Every phrase is thus ed with canons at various intervals

With something effect, see Brahms *Herzlich thut mich verlangen* with his fresh al treatment

For a stirring ry Karg Elert's *Wie sehr wurde ich mich freuen* with its modern type of organ Advent hymn, *Nun, ng*, in English. Occasion. For a more e style there is Mullings's *Bethlehem* his pastorale, *Christmas Eve*, holds the *Holy Night* tune.

It is interesting to how far we have traveled in the matter of color contrast. A half century ago I remember hearing B. J. Pyre, an eminent English church musician, who was an organist of St. Mark's Philadelphia, play as a prelude the last movement of Mendelssohn's sixth sonata. The opening phrases were played with hands on the same manual and no change took place until the return of the strong theme, which was then played on the swell. The prominent fragments of the main theme at the end were brought out by swell action rather than by stop change

A few Sundays ago I heard Dr Fricker conductor of the famous Mendelssohn Choir of Toronto play the same movement in the prelude in the Metropolitan Church, Toronto He began by announcing the many theme as a soprano solo. A little later the tenor phrase was given prominence then the sequence of the A major phrase by the F sharp minor answer was brought out leading to the return of the opening theme in full, after which the tune was played as a soprano solo but, with a change of stops on different manuals. The final bits of the theme were brought out with different stops with not disturbing the proper balance of the ensemble

Among contemporary composers who have done commendable work along this line may be mentioned Noble, Lutkin, West Wagner, in retaining treatment of the old by West is a splendid specimen of the real service of any kind. It is [illegible] Asaph's *Liturgical Suite* is

[illegible] *Adore te*, now appearing in hymnals is well worthy of [illegible] *Sacrament by* [illegible] of modern [illegible] stimulating set of right [illegible] melody is not so [illegible] an addition to other [illegible] Organists Lutkin [illegible]

[illegible] are recognized [illegible] No. 16 based on [illegible] Sursis No. 4 by [illegible] will be valuable

[illegible] Lutkin's use of [illegible] compositions Lutkin's *Lead, Blessed Lord* and *Lead But the Lord* and *I know that my* [illegible]

[illegible] Dost Thou Cooler" [illegible] Organ Preludes [illegible] Allegro [illegible] Toccata [illegible] Theme [illegible] Fugue [illegible] Variations [illegible] Wrist and a [illegible] orchestral

Of the [illegible] church suggestive titles as *Ecclesiastical Meditations* and *Cathedral Meditations* the music does not embody [illegible] reminds one of Uncle Remus's "Yer kin hide de fier but de way to [illegible] is smoke?" No one rare [illegible] worthy of an offering by beginners with a full instrument The worshipper would not be under the victim of false pretenses.

When a title conveys scarcely anything definite it may often be reinforced by adding a word or line of illumination. Take again Berg's *Liebster Jesu wir sind hier* To many a layman that sign here nothing even when translated as *Blessed Jesus at Thy Word* as some of our hymnals give it But suppose we give the first two lines

Bless'd Jesus at Thy word
We are gathered all to hear Thee

Those few words conjure up a picture of a congregation waiting a message from a revered Pastor It seems gratuitous to argue the value of the rehtitle or the picture-title.

Songs without Words

THERE are of course many worthy compositions, like Buck's *Adagietto*, Franck's *Cantabile* movements from Mendelssohn's and Wider's works, and so forth that suggest no words or pictures but which by their inherent character reinforced by the attentphere of a worshipping congregation in a sanctuary may be recognized rer rppropriate and helpful. Conversely judged on the rational basis of fitness, many a "pretty" thing and many a brilliant recital number will have to be barred.

It is entirely within the province of the prelude to awaken and to deepen the consciousness of the worshipper to the things unseen " With this end in view we should dedicate our efforts to reach the ideal Hail a fair old Italian proverb which says, "The good is good, but the better is better"

Good Taste

By MARIE M. HINE

[illegible] important part [illegible] organist—[illegible] for of preludes [illegible] good taste in [illegible] of the fitness of [illegible]

[illegible] recall an article [illegible] a description of the [illegible] church service which [illegible] early ideal that I made [illegible] ure if Ar I remem [illegible] travelers

[illegible] the hour for morning [illegible] congregation has assembled. [illegible] then only by an occa [illegible] We note an elderly face [illegible] countenance of an old [illegible] body makes much Yonder [illegible] her as man. The pre [illegible] portant. In the gal [illegible] Hall a red too seriously [illegible] and girl who are more [illegible] than others scarcely than so [illegible] in follow [illegible] ties of the organ [illegible] the church. The atmosphere [illegible] volumes of tone swells. New [illegible] long 8, no 4 organ [illegible] naturally sound the themes [illegible] audition but seems imbued [illegible] and proper. Two minutes now [illegible] and the way through each other. Does not this perfect agreement of tone this masterly and exquisite contrapuntal tapestry awaken in the mind the desire to hear beauty and agreement in the liturgy of life? The tired business man feels there is something in the world besides the rush for dollars. The faces of the aged show something of their feelings The young man and girl feel for the time being, in the presence of musical realities and gain from that a clearer life realities.

But listen! Another strain is heard. Some well loved hymn-tune appears, transfigured in a new and glorious form, to the company of other unto weaving melody does the] seem to turn the organ pipes into the tongues of angels By a gradual modulation we are carried into the [illegible] enclosed hymn. It seems a fitting climax We sing because we wish to offer praise. The minister lifts her voice Let us pray! and we feel, as we bow our heads, that we are not far from Him who hears and answers our prayers. This is the effect of music rightly chosen and thoughtfully played"

Some of the Bach chorale preludes or those by more modern composers on familiar hymn-tunes are effective for occasional use. It has been said that there is no such thing as sacred instrumental music, but certain it is that some music is churchly and some is not A transcription of the vocal recitatives with the expression of the theater should not be used in a service of worship Compositions which are distinctively recital music should rarely be used in a church service. The purpose of the prelude is to pave the way for the service, of which it is a part and to prepare the hearts of the people for worship. The possible is traditionally a noisy thing, but if we must have it, let us insert a few soft measures preceding it.—*The Diapason*

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Choirmaster's Guide

FOR THE MONTH OF MARCH, 1933

(a) in front of anthems indicates they are of moderate difficulty, while (b) indicates an easier one.

Date	MORNING SERVICE	EVENING SERVICE
FIFTH	PRELUDE Organ Simplicity Browne Piano Barcarolle Spross	PRELUDE Organ Nocturne Baroncki Piano Serenade Brockway
	ANTHEMS (a) I Will Pour Out My Spirit Lindsay (b) He Merciful Unto Me Eggert	ANTHEMS (a) Come, Ye Disconsolate Roberts (b) God So Loved the World Heppe
	OFFERTORY An Evening Hymn Marks (Male Quartet or Chorus)	OFFERTORY An Evening Hymn Lansing (Male Quartet or Chorus)
	POSTLUDE Organ Marche Moderne Diggle Piano Estate Gaynor	POSTLUDE Organ Marche Brillante Lawton Piano Church March Gerlach
TWELFTH	PRELUDE Organ Chanson Gratien Piano March of the Choristers Barnhouse	PRELUDE Organ Prelude Paul Allen Piano Alter Sundown Mayer
	ANTHEMS (a) Saviour Who as I Faint Would Love Stults (b) O Jesus Saviour Sent from God Marks	ANTHEMS (a) The Shadows of the Evening Hung Gerlach (b) Jesus Shall Reign Schnecker
	OFFERTORY O Master Take My Hand Schuler (Short Solo)	OFFERTORY Hide Not Thy Face Ethridge (Soprano Solo)
	POSTLUDE Organ Marche Pontificale Becker Piano Shepherd's Song Huerter	POSTLUDE Organ Festal March Solly Piano Marche de Fête Harrell
NINETEENTH	PRELUDE Organ Solemn Processional Solly Piano Meditation Rifter	PRELUDE Organ Twilight Hours Paulson Piano Adoration (Handel Arrowsky
	ANTHEMS (a) Saviour Breathe an Evening Blessing G. A. Nash (b) The Sacred Hour Galbraith	ANTHEMS (a) Bless O My Soul Marks (b) Jesus My Saviour Look On Me Lansing
	OFFERTORY Melodie du Coeur Kettley (Violin with Piano or Organ Accompaniment)	OFFERTORY Be Still Wotter (Tenor Solo)
	POSTLUDE Organ Festival Postlude in C Mackwell Piano The Fountain G. B. Nevin	POSTLUDE Organ Triumphal March Morrison Piano Minuetto Baron
TWENTY-SIXTH	PRELUDE Organ Prelude Renegar Piano Prayer from Der Freischütz Weber	PRELUDE Organ Marcia Festiva Mason-Clarke Piano Evening Song Gabel
	ANTHEMS (a) I Was Glad Mackel (b) O Lord Rebuke Me Not Morris	ANTHEMS (a) Deep Not Thy God Elmore (b) Gentle Jesus Nevin
	OFFERTORY God Be Merciful to Me Partridge (Soprano Solo)	OFFERTORY Jesus Only O Mara (Baritone Solo)
	POSTLUDE Organ Grand Chorus in D Sheppard Piano Serenade Wider	POSTLUDE Organ Gracioso Elsner Piano Une Pensée Romantique Saint Juste

Anyone interested in any of these works may secure them for examination upon request

Those "Catchy" Places

By Anna B. Royce

Those "catchy" places found in almost every piece of music try the patience and tax the ingenuity of teachers. How to "put over" a play whereby pupils will practice the difficult passages every more carefully than they do the easier parts is a problem to be solved in the following manner

Before giving the pupil his new piece at a good idea for the teacher to copy each difficult passage plainly upon widely spaced music paper, making the characters as distinct as possible Then she should go over it with him carefully at his lesson, treating it as a finger exercise and insisting that he begin his practice hour with it every day.

The child need have no idea that it is a portion of his coming assignment and will be all the more pleasantly surprised when he arrives at the passage in the course of learning his piece and discovers that he already knows it.

This device may be used until the child learns to pick out the hard places for himself

ORGAN AND CHOIR QUESTIONS Answered

By Henry S. Fry, Mus. Doc

Fellow of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Q. We have been very much interested in the endorsement that Dr. Alfred Hollerbeck is to make of organs. Will you please tell us whether you receive information regarding this subject?—W. H. B.

A. There was once a Carnegie Fund for the purpose you mention but this was diverted to other uses. Organ builders are invited to submit plans regarding a new organ and have nothing to do with the selection.

Q. The enclosed specification has been submitted to us recently. There is one organ in use in purchased and I would like your opinion on it. If you please should like to have added or substituted, will you please state which one?

In the organ to the Convention Hall Auditorium Atlantic City complete as you?

Why do the largest organ builders organists never play original organ numbers? What are some of the outstanding organs built by Henry Pilcher? Are there any descendants of Lemuel Pilcher alive at the present time?

Name five original organ numbers by every good organist should have in his repertoire.—Subscriber, Ohio

A. Your specification is a very fine one. If you should like to have it criticized and a practical suggestion offered in the matter, we would be pleased to do so. We would recommend adding from 20 to 30 more stops to the organ in order to establish a proper balance. If you should decide to have this done, we suggest that you write to us and we will be pleased to give you the benefit of our experience. Kindly address your inquiry to the Organ Department, and not to any individual, as this will facilitate matters.

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Q. Will you kindly give me a solution to the following problem (it occurs to me a number of times) as to how to apply to the [illegible]?

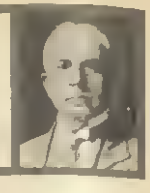
My present practice is to [illegible] when I sing only young. When I become serious I let him accept and obtained a [illegible] position. I [illegible] with my work and attempted a return to music but am not [illegible] Now I am [illegible] in music as a profession or a small supplementation. I am [illegible] the duty and responsibility [illegible] the position [illegible] as a soloist [illegible] church [illegible]

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



First Principles of Cello Technic

By H. H. EDGERTON

THE END PIN of the cello should protrude about ten inches from the bottom of the instrument when the performer is using a chair whose seat is twenty inches from the floor. For carry inch added or subtracted as regards the chair an inch should be added to or subtracted from the end pin. Two other tests for the proper relationship are (a) see if the top peg on the right reaches the ear of the performer (b) see if the top of the bridge is level (or nearly) with the top of the thigh.

The player's position on the chair should be far enough forward so that cello and seat cannot touch. The cello is then placed between the knees so that the left, rear edge touches the left knee, and the right front edge touches the right knee with the same distance between each point of contact and the corresponding kneecap. first how far the knee should rest (if at all) beyond the edges of the instrument can be determined only by the length of the thigh but the cello should always be held at such an angle that when the performer is sitting up straight the top peg on the right will be at his ear.

Contrary to popular belief the chest should touch the instrument but give it no real support. However it is well to steady the cello with that portion of the body for other than the first two positions. At all times care should be taken to keep buttons and ornaments on the clothing from touching the back, not only because they scratch the surface but also because they produce audible vibrations.

It cannot be emphasized too strongly that the position should be always the same. Nothing is less conducive to perfect intonation than a constantly altered position.

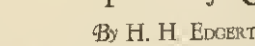
The Bow

THE BOW should be held with the fingers of the right hand as nearly as possible with the fingertips without losing firm yet sensitive control. The tip of the thumb should be inserted in the crook of the frog after which the fingers will be found to arrange themselves automatically on top of the bow if effort is made to avoid crowded angular or uncomfortable positions.

The flat stroke is made with the bow flat on the strings and with the bow horizontally erect in relation to the strings. The "feathered" stroke is made with the bow tipped at a forty five degree angle (in relation on the instrument) toward the performer so that approximately half the hairs touch the strings. Transition between these two strokes should be made by "rolling" the bow between the fingers and thumb never by twisting the wrist.

The position of the wrist should be as easy and as little angular as possible. It is perhaps improper to speak of the "height" of the wrist when, in reality we mean the drop of the fingers and hand. At any rate, a familiar fallacy of violin cello pedagogy is the belief that the drop of the grip should be greater (that is the wrist should be more bent) for the top string than for the bottom. As a matter of fact nearly the opposite of this is true. The extent to which the wrist is bent is dependent on whether the bow is at the point, frog or middle and whether the C, G, D or A string is in use. The following table is supplied further to clarify the point

"I" indicates a straight wrist (as shown in 'A').



"2" indicates a deflected wrist (B) "3" indicates a bent wrist (C) "4" indicates a fully bent wrist (4)

STRING	BOW	WRIST
C	frog	4
C	middle	3
C	point	2
G	Fr	3
G	M.	2
G	P	1
D	Fr	2
D	M.	1
D	P.	1
A	Fr	3
A	M.	2
A	P	1

There are exceptions to all rules of course, and the specifications given here should be modified to suit the individual, as measurements of necessary upper arms and fingers differ so widely as well as the combinations of these dimensions and the degrees of suppleness. A good general rule is keep the wrist as nearly straight as possible, and at the same time use the wrist to alter the "pitch" of the bow and to avoid excessive "wearing" of the forearm while changing strings.

All motion must be at right angles to the strings and for all general purposes should take place a trifle nearer the end of the finger board than the bridge.

The Left Hand

THE LEFT thumb should be placed behind the neck of the cello so that the greatest leverage may be attained for the fingers. This implies a constant shift of pressure-point as regards the thumb, from inside the first joint to the end of the nail (diagonally and laterally across the neck) from an inch and a half below the nut to the base of the nail.

The fingers should be correctly arched when stopping the strings with the exception of the fourth or little finger which, because of its shortness, should travel toward its destination in an almost straight line. This may also apply to the third or ring finger in cases in which the hand is very short.

There is a great deal of misunderstanding concerning the use of "open strings" or those notes held down by no finger while other notes are being played. Few things tend to retard proficiency in addition so much as a tendency to leave and find notes individually, covered stops instead of a whole position. Such a habit is a positive painful stretching and any skill worthy of the name festly requires correlation of the left hand, the only feasible method of playing trills with other than adjacent fingers. On the other hand, the principal note is well covered stop, and the position for the trill is available in playing open strings. Therefore it is safe to say that covered stops are more helpful than to readiness in securing reliable intonation, two are generally superfluous (except when on contiguous strings) and open strings are preferable to stopped. Lastly the left elbow should hang naturally and never thrust backwardly to the side.

Violin Class Instruction

By J. W. HULFF

THE teaching of the violin falls into two classes—private, and group or class instruction. Both forms of instruction have their advocates and their detractors.

Inasmuch as there are thousands of young people here in America who are buying their musical foundations through class instruction we think parents are paying thousands of dollars annually it is worth our time and thought to discuss this form of music study.

There are three advantages that the "class" schools offer prospective students —lessons for $1.00 an hour, the gift of a complete violin outfit and the advantage of playing with others before entering a public school orchestra.

The registrar of a class music school with his crew of house-to-house solicitors is a good student of human nature. He knows that the great majority of parents do not care to buy a musical instrument to find out if a child has musical talent. And he knows that the parent knows that latent talent does not mean that a child will care to study music. So, when the music school crew of solicitors descends on a carefully selected section of the city with the story that just a few students—one in each block—will be given free violin outfits," there is an normal times, a quick response. A "qualifications" blank is left at the home of each prospect" and in the morning a contract is signed up for fifty two consecutive weekly class lessons. Before the school's representative leaves he is paid a deposit of five dollars which pays for the last five lessons of the course. This money goes to the man who made the sale. The crew manager or registrar usually gets a commission on the first ten lessons of the course and to him weekly as the student takes his lessons.

There are minor schools of this kind that are honest in their endeavors. They produce results and are an asset to the community. Some of these institutions are permanent and prove to be good "feeders" for private teachers who will not teach beginners or children. These class schools, especially those in the larger cities often have branches in the outskirts and suburbs so that parents and children need not take the time or trouble of going down town through traffic. Many of these institutions give lessons only on Saturdays and are thus enabled to get high class instructors from the music departments of the city schools and universities.

If the music school remains in the town for the fifty-two weeks of the course carefully grades each student, does not take more than six or eight in a class and has every member of a particular class playing the same lesson, all is well. The student is sure of his money's worth under those circumstances.

One music school that teaches in classes exclusively has been at the same address in a Prairie coast city for twenty-three years. It has given much real help to children who entered the public school orchestras. It made it possible for children of moderate means to receive a violin outfit and join an orchestra in a city noted for its many excellent public school orchestras. The school gives tuition for regular attendance medals for mentorious work, public recitals and picnics. It gave a recital at which one hundred violins were heard at one time and a picnic attended by five hundred of their students.

Students that finish the first year in reputable schools teaching the class" system are usually given an opportunity to secure better violins—instruments of American manufacture. This is done by turning in the first-course violin and allowing up to a certain fraction on the fingerboard while the following finger is allowed to fall slowly (but with the force of a miniature hammer) to the string.

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... large group of students. ... fiddle makers are very ... extending credit to Amer... fiddle schools. They gladly wait thirty days or more for payment, discount the bills, accept local checks without demurrer and fill all orders promptly and carefully. I know of one violin school in the middle west that has a standing order in Saxony Germany for the delivery of one gross student violin outfits every thirty days. It is significant that about one third of the instruments ordered are half-size instruments. Parcel post shipments of violin outfits are usually three weeks in transit to the Pacific coast. The water and freight route by way of the Panama canal, takes six weeks. The duty is $1.25 *ad valorem* on each violin plus thirty five percent of the value of the instrument the duty on cases and bows duty per cent and forty percent respectively. ... affords the best markets for German goods and thousands upon thousands of so-called "machine made violins find their way into American homes by the ... firm studying in "class schools.

At a time when public school students have little time for the study of music and father must be careful of the family budget we should do all we can to encourage the study of the violin—and the honest, established class music school is doing just that.

The Feeble Tip

By C. LEWIS LOVETT

To promote strength and precision in the playing the violinist must be able to use the tip joint. His left hand fingers independently of the other joints. To this end he should practice the following exercises.

I must he should hold the hand thus,

... the middle joint bent. The joints of the fingers ... fingers ... relaxed. ... fill ... this position the violinist will find very difficult to move the upper tip joint at all. But this is exactly what he need do in order to get the needed independence. By degrees, then let him exert those half-paralyzed muscles to take the position shown in the second illustration. The position at will be found can be held more easily than the first position.

After an instant these tip joints must again be straightened, but in such a way that the position of the joints at the middle of the fingers is not altered. Now the position is once more that of Ex. 1. Arrange the pen from will in most cases be found quite difficult. But the movement must be persisted in until there is a straight line from the middle joint to the finger tip.

Then exercise should now be continued by using single fingers—this being more difficult due to the lack of independence among the fingers.

Position No. 2 is first assumed as before by the whole hand. Then the first finger only is straightened out, from the middle joint to the tip. Then all the fingers except 1 will be hooked while at regular the position of No 1. This will at first be found all but impossible, but movement in the tip joint may be induced by contractions and by gentle ... stance from the right hand. Next the second finger is made to straighten out at upper half bending only at the middle joint, while the rest of the fingers hold their claw like attitude. The third finger and the fourth finger will be

found most recalcitrant and will not perform this action until after days of practice.

Once attained, the free manipulation of the tip joints will make possible accurate finger placement and firm pressure on the strings.

The Trill

By CHARLES FINGERMAN

THE alarm-clock's bell knocker affords us an excellent ... of a perfect trill. How does it do this? A little ... study will prepare the way to mastery of the violin trill.

We ... to ... the bell knocker falls with regularity and with ... force against the ... the bell. This is the secret—but, ... all ... explained ... secret no longer. ... we set to work, placing our fingers ... extra firmness on the fingerboard ... following finger ... all-weak ... (or its return phase) ... strongly as at first down. The trilling finger never can achieve results ... the ... finger is not ... developed ... the string. This is done to steady the trilling finger and also to aid it in perfect intonation. A good trill is an index to the violinist's technic.

Now we draw it up again and let it fall once more with a balanced movement. After about nineteen repetitions of this we try bringing down the finger much more quickly always remembering, however to bring it up (for its return phase) ... promptly as at first down. The trilling finger never can achieve results ... the ... finger is not ... developed ... the string. This is done to steady the trilling finger and also to aid it in perfect intonation. A good trill is an index to the violinist's technic.

"The fine art which more than any other ministers to human welfare Were there to cease it is difficult for discontent to live. —HERBERT SPENCER.

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The Structure of Music

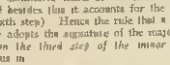
(Continued from page 18)

The four measure phrase clearly in D flat major is repeated with the lowered third and sixth steps clearly in D-flat minor. The closing chord returns to major. The eight measures which precede these six still more interesting measures are to our ear clear major, inasmuch as five and six (supertonic) remain the lowered sixth step only—therefore it is still major measure scale restores the sixth step to its proper place measure eight repeats this measure again with the lowered sixth step. The relation of minor to its *correspondng major* is here incontestably demonstrated. Similar examples of the exchange of the modes during repetitions, are very common in the music of Schubert Mozart and other masters

The Signatures of the Minor Keys

ONLY THE major keys have distinctive signatures. The minor keys, which are not natural scales but *artificial* ones are therefore obliged to borrow a signature from one of their major associates and the procedure that is adopted in the choice of a signature for the minor key is dictated solely by the consideration of *convenience* that major signature being selected which most nearly coincides with the accidentals present in the minor scale

In the case of C minor for instance the signature of three flats is chosen, because, first of all, it contains the indispensable E-flat (third step) defined above as being the distinctive mark of the minor mode, and besides this it accounts for the A flat (sixth step) Hence the rule that a minor key adopts the signature of the major key upon the third step of the minor scale Thus in



(key of C minor in flat) the unaccidental, B natural must not be confounded with B natural which is found in the preceding article recorded the tuning or lowering ("alteration") of certain scale steps The lowering of the sixth and third steps here—in C minor—is indicated by two of the flats in the chosen signature and the presence in the latter of one flat more than is needed accounts for the natural (before B, in the case) to cancel the effect of that superfluous flat.

SELF TEST QUESTIONS ON MR GOETSCHIUS'S ARTICLE

1 *What contrasting effects in major and major scales have?*
2 *Name a great symphony that typifies the major attributes and one that typifies the minor attributes*
3 *How were the Gregorian modes originated?*
4 *What substantiates the theory that the minor is simply the altered major?*
5 *If hat is the "unsingable interval"?*

How One Teacher is Meeting the Financial Depression

By NELL V MELLICHAMPE

In parts of our Southland music, while much beloved is still considered more necessary study for youth Naturally it has suffered most from the financial depression Lessons in piano particularly are being inexpensively discontinued and valuable time being lost in many a child's education

On inquiry I propose to meet this situation in the following manner

Classes of students are formed grouped according to their musical attainment and each group has ten to six members. These students meet once a week. Each brings a copy of a certain composition for example the Chopin *Prelude Op 28 No. 7* (a general favorite) The teacher gives a short talk on Chopin—his contemporaries, explains what is meant by the Romantic Period and then proceeds to discuss this opus—which has such gems in it as the No 20 G and J The key tempo and general construction are touched upon then the teacher plays the composition on the class tipping true softly In turn each student plays first the left hand part then the right slowly—counting aloud, then two students play it as a duet, the teacher being careful to correct faulty time and notation. At the end of forty minutes each student has a fairly clear idea of the composition.

The assignment for the next lesson is a careful preparation of the piece under discussion and a short paper on the composer with instruction to bring another composition for brief analysis. The class in question is studying the group of Chopin preludes mentioned above all of which are published in one folder for thirty cents. Other classes have Etude studies, and the sonata form is given to advanced students

For these classes a small fee from each student pays the teacher for her time and the work keeps interest alive and holds good material for the coming of better days

Music in Haunts of the Dragon

(Continued from page 12)

of the lake bringing to mind the story of Orpheus and Eurydice

Through the shadows of the arches the snow white forms of the music come over the water as the following compositions are played 1 *Albumade* (Caballito) 2 *Song of India* 3 *I Emigrant* (Vives) 4 *Solveig's Song* 5 *Serenade* (Schubert)

As the *Serenade* is played the boats depart, gently floating along in the retreat from whence they had approached. Slowly retracing our steps through the cavernous depths and again passing Nature's mute expressions of her marvelous works we are loath to approach the light of day being deeply impressed with beauty and awe

Palma de Mallorca Spain, July 1932.

"Let the love for literature, painting sculpture architecture and above all, music, enter into your Lives"—THEODORE ROOSEVELT

VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer Only initials, or pseudonym given, will be published.

(Much of the well addressed to the Violinist's Guide suggests of written questions photographs and labels of old violins On the basis of the letters we ask us to tell them if the outfits are genuine and their value We regret writers ask us to tell them if the outfits are genuine and their value We regret we cannot do so as the answer of any such would be misleading Moreover reputable experts will desire to such instruments for examination before giving an opinion The shortness of such dealers may be obtained from the advertising columns of the Etude and other musical journals.)

Reigtal Basket

M. M.—An answer to all your questions would take up a page or two of The Etude. I shall refer you to back which contain the various bowings you mention and how to use them Violin Teaching Violin Playing and Violin Study by Rudolph Kreutzer and Violin Study by Rudolph Kreutzer are good lessons. For explanation of the various signs and terms used in music books a good musical dictionary describing which every music student should have. There is no reason why you should not study the Wagner Method. In regard to the Kayser Method, as it would add variety to your lessons. Be careful that the bench hook is adjusted the same as the violin. Otherwise it may cause you will have to make several changes before it is adjusted correctly. For that reason I think it unwise for a beginner to use it. Violin playing is more an art than a science and requires a teacher who is a professional the time hours you are doing it simply. You can practice with results. In my practice, but I would not advise you to get in the habit of playing most of the time with the music

Jean Dubuy.

J. E.—Jean Dubuy, famous Hungarian violinist was born at Budapest, in Hungary, Sept 14th 1876 He was the composer of many elaborate musical works including two symphonies, four violin concertos, sonatas and miscellaneous violin solos. His most frequently heard violin composition is Elegie Aria" which he published in 1900 and has attained an enormous vogue This can be played by any violinist who has mastered the third position. It is especially popular with professionals and amateurs and is admirable recital piece for violin students.

Klaus Violin

G. H. Muir.—A translation of the label in your violin would read "Copy of (design or model) by Wilhelm Klotz in Mittenwald (Germany) This means that the violin is a reproduction of the model made by George Klotz who was a maker of name note in Germany As your label is in French, the label must have been made in France Without seeing the violin it is quite impossible to give you any idea of its value. The fact that you first put for Isaac Stoiber I would advise you to take the violin with you if you should ever visit that city and show it to some of the dealers in old violins there. The name is spelled Klotz, and not Clos as on your label.

Judging Talent

J. L. S.—Without hearing you personally and hearing the child it is quite impossible for me to advise you in regard to the question whether it would be better to adopt music as your profession or simply as a recreation time of work As you have said New York City and Chicago would be best to take lessons from a first class violin teacher there is no doubt to attend a conservatory is a few months to arrive at a definite decision to judge the talent of a child, and people fail to realize that special study is made for the violin. Then he could advise you whether to make violin playing your profession, or simply to study it as an accomplishment for your own pleasure A stranger who has never heard your child may cannot give you dependable advice.

Vibrato Motion.

H. D.—The best way to play the vibrato is by a combining motion of the hand from the wrist, which causes the fingers as well as to sway to. As practice not to stop the on the violin string between the thumb and the base of the forefinger You will find the vibrato very fully discussed in the work "Violin Teaching and Violin Study" by Rudolph Greissler. As it is quite difficult to picture the vibrato from a written description, I would advise you to go to a good teacher and have him demonstrate it to you, even although you take only a single lesson. He can show you how it is done and you can practice it at your leisure

Jin Sails.

Mrs. A. C. G.—Gasparo da Salò also made violins in Brescia, where he lived. He was one of the earliest skilful makers. In fact many authorities consider him the founder of the modern violin. His instruments are large in size and have very large f holes. The model he of a deep fullness of tone. Many of fine quality The name as given on the label in your violin is not correct. The correct label is as follows *opera da Gale in Brescia.*" Long the used wherever occurring in the letter Many German makers of imitations of this maker, so I cannot tell whether or not your violin is genuine You without seeing it owners of old violins at board of this kind.

Amati Violin

B. S.—According to the label in your violin it was made by Antonius Amati, in Cremona in 1670 The name will require no out evidently stands for Cremona or Cremona a town in Italy The name of the greatest violin making industry the history of the world is a very desirable one. I would not advise you to buy the Amati as I consider it very unlikely that it is genuine. Amati as a maker of violins is second to none ers of the violins at the best in this column

"Copy."

E.—Your violin label be a genuine English because the last is only a copy This means that of a genuine English copy original as possible Ghel was a trade mark like that your violin. I cannot tell you its exact value. There have been sales of this from $2,000 to $4,000

Neck Irritation.

J. F.—Finger sore spots and chafed place from the pressure of the violin on the neck in playing are very common with beginners and that all violinists suffer from them to entirely lose annoying. I have played the violin all my life, and have only recently for many years in succession. I have never suffered from this trouble I have become so many violins to violin lies rightly against the neck, and, in fact, of holding the violin with the left hand and violin away from it to its side. To keep up a neck resting comfortably and violin against it I took a shaded pieces and in the form. From the pieces I cut a piece of sack, and fold it up and over the edge of the violin. This is placed, and I do not think that it is noticeable In the manner of which I am speaking have been very beneficial to me, and, in fact, I would not be without them. Rubber tubing and pieces of sponge rubber are also used and placed against the violin to relieve the pressure of the strings

Violin Questions

C. M. S.—Violin questions are frequently asked in this column. Many of the questions of the nature of the violin and how to play it. Many of the questions are of such a nature that it is impossible to answer them in this column. Many of the questions are of such a nature that it is impossible to answer them in this column. Many of the questions are of such a nature that it is impossible to answer them in this column

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VOICE QUESTIONS Answered

By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym queries will be published.

Wasted Questions

Q—I am an earnest piano student, with aspirations to teaching piano. Some years ago I took up voice study and secured enough lessons only once. My trouble lies in: I should be glad if I could hear the voice in a short time and there are several things I do not quite understand although I have read several different books on voice and would like your opinion.—L. C. D.

A—How many questions are there?

A. Most teachers talk of three: the lower as "chest," the middle as "medium," and the high as "head." The register I am which is constantly the cause of more or less controversy among professional teachers of singing. This is as much the result of the lack of a universally accepted terms long as it is result of a fundamental difference of opinion. You will find in "The Art of Singing" by Wm. Shakespeare a most excellent of the registers. In my opinion this is the most readily understood description of those who call themselves "singing in the Old Italian School." The writer holds that there is a different "register" for each semitone of pitch. In this connection I would refer you also to Shakespeare as to the correct pronunciation of the words. You will find no such invention of the natural tendency of voice when "responding to a call of nature" as the "Mee-ow" in singing. Shakespeare, Harrison, Witherspoon and Von Klenner all emphasize the importance of "Placing the Voice."

Q—Should one use the same method in teaching a man's voice as in teaching that of a woman?

A. The same fundamental principles of control and use of the voice apply to both. Men and women rightly developed use natural registers alike. The Shakespeare book above referred to shows a musical diagram of the ranges of both and "register" shows the different phases of males of both sexes.

Q—Is the musical education about an hour before going to bed?

A. The power to read at sight vocal music of a certain degree of excellence that may be gained on the pupil goes along with the piano studies. It is obvious that if the pupil can play the piano somewhat, it is a great advantage in learning to sing. Some drawbacks in beginning vocal students is a lack of knowledge of the elements of musical theory. Particularly in regard to rhythm. The pupil cannot "keep time." Why so many choir soloists come to the study of voice with all the ability in keeping time is a suggestive question. Why is it that the pupil in the beginning of vocal study finds it just a "mouth" item, for he said that the power to speak the English language especially as to pronunciation, is a very great advantage to the beginning voice student. Very pointed.

Q—I am a light soprano. What is the meaning and the value of notes, also piano scores (part of songs suitable for Carnegie Hall, "Elijah" suitable?

A. The very light, high, agile soprano voice is generally called a "coloratura." The voice need not have very much range which is extended in possession more breath color and power in its smaller register like in demanded [illegible]. Some lyrics are able to fulfill a creditable coloratura style, in addition to a fully developed singer's voice. There must be in the coloratura style "those particular qualities of very small, as they "make a mass of it." We usually tell we must be breath and quality then by compass. And then only there are with variations. Following are some suggestions for the light soprano:

Brahms—*Wie Melodien Zu Ci*
D. Buonamici—*Ne go my Lou in Fa Minor*

Schumann—*Lyrbligsnacht* (in Eb)
R. Strauss—*Morgen* (in Ab)
R. Hahn—*Were my song* with wings are [illegible] (in Eb)
Gaule—*Gluck du Leun* in Bb Minor
Godard—*Berceuse* from "Jocelyn" (in Bb)
Mendelssohn—*Song Without Words* in E Minor (in Eb)
Marschner—*Die wolfs Min* from the "Merschutz" (in Bb)
For lyric coloraturas
Chaminade—*Lolo*—Summer (in A)
Max Stange—*Dream* (in Eb)
Wekerlin—*Chanson a Nina* (in A Minor)
Handel—*With* coronet clad from "Creation" (in Bb)

Home Study.

Q—I am studying the "Practical Singing Tutor." Enclosed is a magazine [illegible] the following [illegible] by the [illegible] and would appreciate your opinion as to [illegible] I should [illegible] to make use of my home opportunities. I am twenty-nine years old and am very strong physically.

A. A good simplification of scales sim ar form, the voice and singing style preceding excellence in the "Old Master" [illegible] at Chandler Hammond. Follow a complement work on these with vocalises by different [illegible] this is to be [illegible] by Marco, several books for each phase of voice.

Reading to Advantage

Q—Please suggest some valuable books for me I need.

A. The difficulty in [illegible] for the [illegible] vocal [illegible] that it takes more knowledge than [illegible] experience really [illegible] book of this [illegible] who all [illegible] upon the [illegible] traditional [illegible] upon [illegible] confuse the average reader. However [illegible] make an interesting [illegible] Wilson on Singing by Wm. Shakespeare, "Effective of the Voice" by [illegible] "The Singing of the Future" by Parsigian Davies.

High Tones.

Q—Do you consider that I have a special in naked clear forces from that of the rest [illegible]

A. If this is [illegible] vocal words, which presents [illegible] will result in the [illegible] in thickness and location of the [illegible] tone which is [illegible] would [illegible] a matter of final analysis, [illegible] this want.

Q—Should one use the same method in teaching a man's voice as in teaching that of a woman?

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A. The power to read at sight vocal music of a certain degree of excellence that may be gained on the pupil goes along with the piano studies. It is obvious that if the pupil can play the piano somewhat, it is a great advantage in learning to sing. Some drawbacks in beginning vocal students is a lack of knowledge of the elements of musical theory. Particularly in regard to rhythm. The pupil cannot "keep time." Why so many choir soloists come to the study of voice with all the ability in keeping time is a suggestive question. Why is it that the pupil in the beginning of vocal study finds it just a "mouth" item, for he said that the power to speak the English language especially as to pronunciation, is a very great advantage to the beginning voice student. Very pointed.

Q—I am a light soprano. What is the meaning and the value of notes, also piano scores (part of songs suitable for Carnegie Hall, "Elijah" suitable?

A. The very light, high, agile soprano voice is generally called a "coloratura." The voice need not have very much range which is extended in possession more breath color and power in its smaller register like in demanded [illegible]. Some lyrics are able to fulfill a creditable coloratura style, in addition to a fully developed singer's voice. There must be in the coloratura style "those particular qualities of very small, as they "make a mass of it." We usually tell we must be breath and quality then by compass. And then only there are with variations. Following are some suggestions for the light soprano:

Brahms—*Wie Melodien Zu Ci*
D. Buonamici—*Ne go my Lou in Fa Minor*

Schumann—*Lyrbligsnacht* (in Eb)
R. Strauss—*Morgen* (in Ab)
R. Hahn—*Were my song* with wings are [illegible] (in Eb)
Gaule—*Gluck du Leun* in Bb Minor
Godard—*Berceuse* from "Jocelyn" (in Bb)
Mendelssohn—*Song Without Words* in E Minor (in Eb)
Marschner—*Die wolfs Min* from the "Merschutz" (in Bb)
For lyric coloraturas
Chaminade—*Lolo*—Summer (in A)
Max Stange—*Dream* (in Eb)
Wekerlin—*Chanson a Nina* (in A Minor)
Handel—*With* coronet clad from "Creation" (in Bb)

Home Study.

Q—I am studying the "Practical Singing Tutor." Enclosed is a magazine [illegible] the following [illegible] by the [illegible] and would appreciate your opinion as to [illegible] I should [illegible] to make use of my home opportunities. I am twenty-nine years old and am very strong physically.

A. A good simplification of scales sim ar form, the voice and singing style preceding excellence in the "Old Master" [illegible] at Chandler Hammond. Follow a complement work on these with vocalises by different [illegible] this is to be [illegible] by Marco, several books for each phase of voice.

RECORDS AND RADIO

(Continued from page 18)

ent of his most graciously melodic arias (Columbia set 174)

Orchestral Recordings

THE ROYAL Brussels Conservatory Orchestra under the capable direction of Desire Defauw have contributed some fine recordings. It is good to find that Columbia are releasing these almost as quickly as they are in Europe. In a recording of an unfamiliar Haydn symphony in G major (Columbia disc 68067 and 68D) we find this organization performing with considerable relish and zest. This work has some particularly beautiful writing for woodwinds and presents Haydn in one of his happiest and most carefree moods. At the same time, it is more of his routine. We most heartily recommend these discs to our readers.

Another recording from this same orchestra is that of the slower leader in that of Dante Symphonie. This occupies [illegible] two Columbia discs Nos. 50343-D. It is a fine bit performance [illegible] unquestionably presents the [illegible] in its best possible light. The [illegible] Lalo is realized in this composition although the significance and [illegible] is not. The *Mephisto Waltz* is one of two episodes from Lenau's [illegible] which Liszt musically [illegible] fourth side of the set records [illegible] the overture to Mozart's [illegible] "Idomeneo," a welcome [illegible]

[illegible] years since Cortot recorded [illegible] Minor Sonata for the [illegible] Violin. At that time this [illegible] considered very good. It did not, however, fulfill that statement in [illegible] the reproduction of the [illegible] and was made somewhat [illegible] At the same time Victor has [illegible] in making this recording [illegible] to American music lovers [illegible] carefully planned and executed [illegible] of this poetic work is well [illegible] contrasted. This is [illegible] Schumann, was greatly [illegible] and slighted by Brahms [illegible] object in consideration [illegible] since proven its worth [illegible] play an important part in the [illegible] many of our most distinguished [illegible] It is unquestionably [illegible] illustrations compositions [illegible] [illegible] before its favor among [illegible] Victor set M94)

Of Historical Interest

MAURICE MARECHAL, the French cellist plays with piano accompaniment instead of the original organ has a concerto in D major by Vivaldi (Columbia disc 50333D). The music is typical of the early Italian in the first and last movements and is strikingly genuine in the slow movement. Vivaldi, we are told, pointed the concerto toward orchestral dimensions. This real tradition of this fact is quite evident in this disc thence we recommend it as a study of the evolution of the concerto form.

Weingartner, Bayreuther," as a [illegible] is not an unpleasing one. The Overture, however, is an exception. It is a superb composition, vital in its drama and beautiful in its poetry. We welcome Mengelberg's recording of this overture on Columbia disc 68009D

Recent Wagnerian recordings include the Introduction to the third act of Die Meistersinger and selected passages from the final scene of "Siegfried." The former recording is a Philadelphia Symphony one (Victor disc 1384) Stokowski gives a rarely poetic reading of this music one which reveals *Suche* as tenderly passionate in his reflections

The recording from "Siegfried" is on two discs, the first of which Columbia 50338D contains the opening part of the final duet between *Brünnhilde* and *Siegfried*. The second disc, Columbia 50339D begins in the middle of *Brunnhilde's* scene *Ewig war ich* and continues to the end of the opera. This recording is particularly worthwhile for the artistry of Margarete Bäumer. She has a glorious voice and will be recalled by many for her excellent work with the touring Wagnerian Opera Company two years ago. Unfortunately her partner Rémy Main is not vocally blessed as she is. Although his tones better in the first disc than in the second, his voice is hardly a pleasing one. So beautiful is Mme. Bäumer's rendition of the latter section of *Sung war ich* it seems a pity that she was not permitted to do this aria in its entirety

The late Teresa Carreño the famous pianist told a music critic who had complimented her on her fine rendition of the Polonaise in E, by Liszt that she had completely mastered this composition and could play it half a dozen times in succession without missing a note three years before she dared to play it in public

Increasing Artistry

JOHN CHARLES THOMAS has been recording for Victor for nearly a year now but only recently did he see fit to give us a really worthwhile record. The recording we refer to is the one upon which he sings Gounod's aria from "La Tosca" and the Toreador Song from Bizet's Tannhäuser. His singing in the latter aria, we believe, proves beyond a doubt how great his artistry has grown in the past ten years and how deserving he is to the title of one of the world's foremost singers

Ravel seems divided between jazz and sentiment in his piano concerto. To us the work is the embodiment of the romanticism of Chopin and the jazz element of today unfortunately a strange combination, yet one which Ravel succeeds in making more than convincing. Of course the music of Ravel is tastefully nurtured, studied as its effects and lacking in impulsiveness yet with all that, it has a definite place in the music world, as has been proven. One may not wish to play it as often as the music of Bach Beethoven and Brahms but one will wish to play it occasionally. Miss Marguerite Long who plays the piano concerto for the Columbia recording does notable justice to its harmonic subtleties and its incredibable emotions. Miss Long we understand, was the first to introduce this work to European audiences In this recording she is assisted, as of its first performance, by the composer as conductor The recording is splendid.

A vocal record which by new will have attracted considerable comment and attention as the one that Victor has issued of Caruso's voice singing arias from "Pagliacci" and "Martha." By a process not stated they have eliminated the old orchestra background in the recordings of these two selections and amplified the voice and supplied it with an orchestral accompaniment befitting modern recordings. The result is truly amazing. We recommend a hearing of this record to those who have known and admired Caruso's voice—a voice which we believe will never die

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Hymn Playing as an Approach to Interpretation

By RUTH E. FRENCH

Hymn playing is probably the most generally neglected field in piano teaching. Organists of course do special work in this line, but few indeed are the piano students who can given any particular encouragement in the playing of hymns. Yet hymns and hymn playing have a legitimate place in the course of study of every piano student. They are excellent sight reading material and they also serve as the pupil's first step in accompanying. Besides being valuable in those two fields the study of hymns can be made an avenue of approach to interpretation of the masters.

Before studying the music of any hymn —and by this we mean some really great hymn— not the hyper sentimental gospel song that sometimes passes as such—the pupil should read the words. If possible he should be given some idea of the setting of the composition and of the life and characteristics of the author. He should read slowly enough to get the meaning of the words then play the music trying to reflect the meaning of the poem as he plays. The result will be surprising. Something bright and energetic is good for a start. Then try something more emotional by way of contrast.

Great tact must be used in this procedure. Adolescent students are often shy about expressing their feelings before the teacher. In that case it is best for the pupil to do the reading by himself and play the hymn at the lesson. The main idea is to bring the pupil to realize that great hymn tunes are not merely word careers but that they have a real musical and true musical value.

The teacher will find that this method will cultivate, first of all musicianly playing of hymns and secondly, self-expression in absolute music.

Descriptive Titles

By C. H. YOUNG

Children prove, time and again, that they infinitely prefer studies with names. One small pupil seemed at a standstill, uninterested, lethargic, about anything concerning music. Her teacher searched for a solution to the problem. In place of the book with numbered studies that the child was studying she gave her one with names—descriptive, humorous little titles that caught the imagination. The pupil was delighted. Her work picked up at once and she soon became a joy to teach. This is only one example, but it proves how important it is for a teacher to understand a child's response to anything which lifts study out of the grosser.

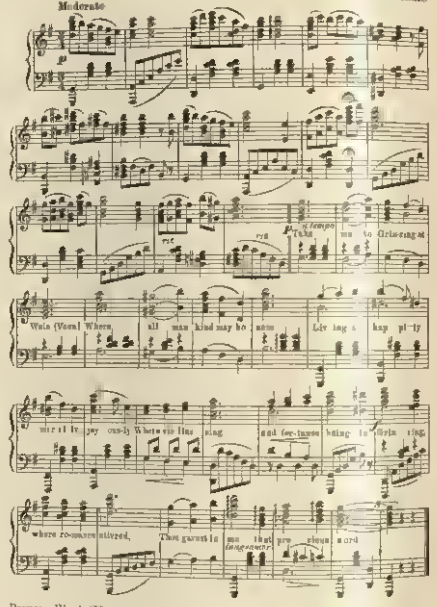
Vienna, Kingdom of Music

(Continued from page 8)

hrudsard. He indulged from time to time in sprees possibly to forget his battle with poverty. He then often became very much excited. Once at the *Gasthaus zu Ginseng* according to Bauernfeld in "Alt Wien (Old Vienna) as translated by Newman Flowers in his excellent biography Franz Schubert the Man and his Circle enjoy Schubert right by Newman Flowers 1928 Schubert right by Newman Flowers 1928 Schubert had been drinking new wine and drained one glass after another working himself up to a state of ecstasy which was more eloquent than usual. He explained to Lachner and myself all his plans for the future. Then an evil genius brought to

Precious Word
"Yes"

LEO SCHMID



Precious Word (Hertzeta Wort) is the song mentioned in Page 6 of the foregoing article "Vienna Capital of the Kingdom of Music"

the *Gasthaus* some professional musicians well-known members of the Orchestra at the Opera

Schubertian Righteous Ire

WHEN THESE FELLOWS appeased Schubert stopped in the middle of his florid oration his little eyes gleamed wildly from under his spectacles which he was restlessly pushing to and fro. As soon as the musicians saw the matter they hurried up to him took his hands and smothered him with flattery. At length it was revealed that they were in urgent need of a new compositon with solo parts for their respective instruments. Master Schubert would no doubt be agreeable etc.

The master remained silent. Then when they pressed him apparently he acclaimed abruptly. No! For you I shall write nothing.

"Not for us. And why not Herr Schubert?" inquired one. "We are artists just as you are. None better known in Vienna."

Attacked Schubert abated. He quickly emptied his glass of punch and rose from the table. He pushed his hat over one ear and plunged himself in front of the one much taller and the other more corpulent virtuoso in a threatening manner. Artists be repeated. Musical aristocrat! Nothing else. One bites into the brass mouthpiece of his wooden cudgel and the other blows his cheeks out on a French horn. Do you call that Art? A craft which brings in money and there it ends. You—artists! Don't you know what the great Lessing says. How can a man do anything all his life save hits into a piece of wood with holes in it?" That is what he said. Is it not so? he inquired of his friends. That or something like it.

"You want to be artists! he answered

(Continued on page 69)

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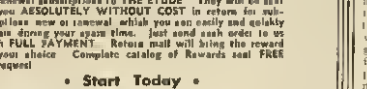

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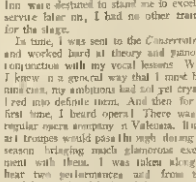

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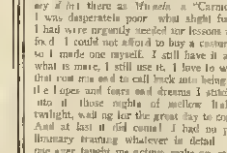

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A Lesson to Singing Students

(Continued from page 7)

We lived in Valencia in Spain, and spent our summers on a grand estate in the country. It was real country—no casino, no amusing diversions. Those we had to create for ourselves. I have only to close my eyes now to find myself back in those warm fields flooded with Spanish sunshine and fragrant with the blossoms of fruit trees filling in enchantment to the rich, full throated singing of the peasants at their work. My greatest delight, though was to gather the children of our family and our friends about me and organize theatrical performances. Music and the theater were my earliest loves. I would write our plays dress them act in them, make the costumes for them and live in a transport of rapture when they turned out well. These dramatic efforts entered into purely for fun was destined to stand me in excellent service later on, I had no other training for the stage.

In time, I was sent to the *Conservatoire* and worked hard at theory and piano in conjunction with my vocal lessons. While I knew in a general way that I must be a musician, my ambitions had not yet crystallized into definite terms. And then for the first time, I heard opera! There was no regular opera company in Valencia. Itinerant troupes would pass through during the season bringing much glamorous excitement with them. I was taken along to hear two performances and from then on I knew what I had to do!

The Steady Purpose

WITH ONLY those two performances of a wandering troupe as beacon-light, I begged my family to let me go to Rome to study for the stage. I went at last and worked harder than I had ever worked before. Six months later I made my *début* there as Violetta in "Carmen." I was desperately poor—what slight funds I had were urgently needed for lessons and food. I could not afford to buy a costume so I made one myself. I still have it and, what is more, I still use it. I love to wear that rose pink and to call back into being all the hopes and fears and dreams I stitched into it those nights of mellow Italian twilight, waiting for the great day to come. And at last it did come! I had no preliminary training whatever in detail. No one ever taught me acting, make up, stage business. I simply went on and sang, and my career had begun.

As to my general vocal habits—if you have ever noticed in tennis you know how tremendously hard it is to advance good form and how comparatively easy it is, afterwards, to maintain it. The same is true of singing, which after all, is just another muscular exercise. To-day I do not practice as much as I did as a student—one or two hours a day suffice me. But, as a beginner I was busy the whole day through! Often I laughingly myself to sleep with exercises and vocal drill that I had to remain silent for a day or so, to catch up. Fatigue, of course is never good. Still I do not believe in coddling the voice for much either. Because, along with the natural development of your singing organism, you must build up a stout kind of resistance. You must prepare for yourself an instrument that will not only function smoothly and well but one that will be equal to strenuous strain besides. The power to stand up under pressure in a soldierly fashion is as much a part of the singer's necessary equipment as a perfect scale. Therefore, don't pamper yourself when it comes to practicing!

To Make Acting Living

AS TO actual stage work, the only advice I can give you is to be absolutely sincere. My hardest work on a role is during the months of rehearsal preparation, when I study it alone. Once rehearsals begin I am sure. When I am on the stage, the role is so much a part of myself that I am not acting. I am living under an other set of circumstances.

Rehearsals are useful only as a means of fitting your own work in with that of your colleagues. The preparation the logical thinking out of the part must be entirely your own. It is a great mistake to depend upon a coach to tell you how the role should be conceived or played. You must feel a part to make it your own. But do not count upon haphazard inspiration to orient your feeling! You must study your part—the psychology of it, action the history of the period to which it belongs, the accuracy of costuming. And above all, you must enter into it whole-heartedly. I never consider the effect that certain gestures or bits of business will make. I strive only to identify myself so completely with my character that my actions will be the only logical and possible thing I can do under the circumstances. Then the effect will take care of itself! Often the creation of a new part means intense nervous and spiritual suffering. Always it means intense hard work.

A singer of Latin background—I has this advantage—his language and his native traditions of music make him more easily adaptable to vocal study. In the great test respect for American singers who succeed, because they have most valuable to overcome. The English language is to me, at least, as difficult to sing. It has certain vocables (like *h th ng*) that are hard to express musically and in the same time it lacks others (notably pure vowels and liquid consonants) that are a part of music itself. That is why I hope English is less used for singing. I therefore I should counsel vocal students to familiarize themselves as soon as possible with Italian and French. Learn to speak these languages. Use them fluently as you can. Practice them daily for the acquiring of better diction by familiarity your organs of with the freer positions which the languages require.

The Inner Beauty

FINALLY the best possible advice I can give to you who are budding artists is to learn to see beauty as that you may radiate it to those who come day look to you for their spiritual creation. You bear a great responsibility—you cannot realize it too soon. But cultivated not be beautiful of face to bring beauty to those about you. True beauty is a matter of the spirit if you accustom yours it to gentle thoughts and to the desire [illegible] and beauty in all things you cannot fail to attain to people a sense of comfort and well being that will touch their hearts. I think deeply of beautiful things in nature and in art. Even more I open your eyes to the beauties that exist in such abundance all about you—in scenes and sounds in human nature, and in the simple beauty of little things.

SELF TEST QUESTIONS ON MME BORIS'S ARTICLE

1. *What are the requisites for true musicianship?*
2. *Why should instrumental music be studied by singers?*
3. *In what way may the singer develop a language sense?*
4. *What study should precede the actual singing of any operatic role?*
5. *How may the artist develop spontaneously?*

THE MUSICIAN'S MIRROR

Conducted by
MISS ROSE HEYLBUT

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

This new ETUDE Department is the result of a demand on the part of many of our readers for a more personal service in connection with the Etude. The health, diet and appearance of singers are to a great degree matters of individual concern. Any reader is invited to write to Miss Rose Heylbut, the well known Editor, who is an authority on the acquisition and preservation of beauty. She is among foremost vocal teachers in America and has achieved success in her profession. Miss Heylbut is also an authority on the care of the hair and hands. Her long experience in the field of international experts in all matters pertaining to health and beauty, qualifies her to act in an authoritative manner on all subjects pertaining to the health, diet and appearance of singers. Miss Heylbut will be glad to answer questions of interest to singers and music lovers. Address your letters to her at the Etude Office.

M. H. [illegible] a music teacher and my [illegible] I feel ill. I do not like the appearance of my [illegible] I am a [illegible] age. I am always feeling [illegible] in the morning. I am always [illegible] I feel ill. I have a good appetite. I [illegible] I am [illegible] I feel ill. I need an effect house [illegible] I [illegible] I [illegible] I am [illegible] I [illegible] I [illegible] I

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—January 1933

All of the forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. Those Weeks are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now with Delivery to be Made When Finished

Book of Men's Trios	25c
Book of Piano Pieces for Adult Begin ners	35c
Brass Quartet Collection—Four Parts	60c
—Piano Accompaniment	50c
Calvary—Lenten Cantata—Sheppard	30c
Frank Many Lands—Musical Sketch—Adair	25c
Going Through the Zoo—De Leone	40c
He Lives, the King of Kings—Easter Cantata—Kreher	30c
Little Red Riding Hood—Juvenile Operetta—Yeamans	50c
Music for the Flowers—Piano Collection	35c
Sacred Trios for Women's Voices	35c
Sacred Two-Part Choruses—Ross	35c
Six Violin Pieces in First Position—Hartmann	25c
Songs in Charm: High	30c
Songs in Charm: Low	30c
Suite—Piano Solo Album	30c
Trio Repertoire—Violin Cello and Piano	90c
White Hawk—Dramatic Cycle—Strickland	50c
Young Men's Chorus and Quartet Book	35c

Photo H. Armstrong Roberts

Of course it's a Happy New Year Let us make it a singing year, a musical year! Little Miss Joy and Miss Prosperity in this irresistible picture, have caught the spirit Did you ever see such contagious smiles? Have this picture near your piano and every time you feel that your faith is faltering let these two dear little girls sing and smile you back to happiness and activity again

THE ETUDE MUSIC MAGAZINE and its publishers wish all its friends everywhere

HAPPY NEW YEAR!

Calvary

A Lenten Cantata

For Solo Chorus and Organ

By Ernest H Sheppard

This new Lenten cantata which had its first pre-publication announcement last month is one that will be worthy of the serious efforts of every average volunteer choir. Of Easter cantatas there are many but those that are reliable for the prize for Easter Sunday are limited in number This cantata however, is one that may be used during the Lenten season or as an Easter cantata, and even individual numbers from the work will be found readily adaptable for Lent, Good Friday, and Easter Services.

The music is cleverly dignified and entirely in keeping with the story as related in St Matthews Gospel. The contents include seventeen vocal numbers solos, two chords for mixed voices mixed choruses and one short message for men's voices. The organ part is written on two staves with full directions for registration on the average two-manual organ.

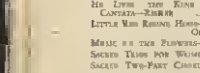
Orders are being accepted now for single copies at the special price as offered as one of the great treasures of all ages. Thousands of adults all over the land, who were denied music in their childhood are taking it up with real joy and are having the time of their lives in their discovery. Read the leading editorials in this month's Etude and you will realize how necessary is this new *Book of Pieces for Adult Beginners*. The advance of publication price is 30 cents a copy; postpaid

So teach us to number our days, that we may apply our hearts to wisdom.

—Psalm xc

Advertisement

Our Cover For This Month



The Etude Music Magazine was established in 1883 and, therefore, in 1933 it will complete its fiftieth year Mr Fredrick Chance, a rising young artist who is particularly gifted in creating striking poster design effects felt that this was worthy of note and submitted to us the cover design appearing on the issue

The achievements of the past mean little at the present and the future are not deserving expressions of ideals which produced these achievements The artist who has met needs as has been since early childhood, has correctly interpreted the policy of The Etude to make its issues, month to and month out serve as messengers and permanent, valuable reference volumes of the finest and most authoritative worth while helpful musical advice inspiring musical thoughts and historical and technical data, along with the monthly selections of attractive and useful music

So as the cover promises, from January to December through 1933, you may look for The Etude to make each issue of its fiftieth year an important contribution to the world of music and an enjoyable treat for the individual music lover Mr Chance, who was trained in Philadelphia art centers, resides with his parents in Plainfield New Jersey and is to be congratulated for what he has accomplished thus far the first year of professional effort Many already have seen and commended some of his attractive little designs which have appeared in the sheet music issues of the Theodore Presser Co.

Lenten and Easter Music

Some of the finest music of all times has had its inspiration in the glorious story of the Resurrection with its blessed hope of a life everlasting Church musicians should count it a privilege to have the opportunity to take part in the musical celebration of such an important event.

There is a plentiful number from which to choose and the Theodore Presser Co. is especially well equipped to take care of any request, no matter how small or large Not only are the immense stocks of our own publications at the service of our patrons but also the music of all other publishers may be procured here.

Several new numbers are here suggested—

ANTHEMS—MIXED CHOIRS

Our No	Title and Composer	Price
21007	Christ is Risen	Octavo 15
23137	Day of Resurrection	Octavo 16
23125	The Joyous Bells	Octavo 16
23024	Hymn of Gladness	Octavo 16
23135	The Strife is O'er	Octavo 16

Send for our Easter Music Folder which gives a detailed list of Easter music in all classifications.

He Lives, The King of Kings

An Easter Cantata

By Asya Pesotzka

Number

The coming of a cantata is one of the most enjoyable enjoyable times that can be made by a special musical festival, and for the Easter celebrations it has an especially strong appeal The director are always on the look-out for a real, new cantatas and this very melodious work by Miss Rather is sure to be held in high favor Will is text by the successful writer and poet Juanita E Rapp this cantata requiring about twenty-five minutes for its rendition, presents the beautiful story of the Resurrection in a manner at once musically appropriate and spiritually uplifting There are many places will find ample opportunity to introduce various solo and ensemble members of the cantata, to display its ability and at the same time make a really worth while contribution to the Easter musical program

This cantata will be published in sufficient time for preparation for Easter and for those who want to use a first-offer copy the opportunity is given to order a single copy at the advance of publication cash price of 30 cents postpaid.

A Book of Piano Pieces for Adult Beginners

In this months issue of The Etude, the editorial pages are given up to the consideration of music as a source of re-creation—spiritual and mental rebuilding for adults. It must we find one of the great Recreations of Youth that the mature age Music at one time was very stupidly looked upon as something which one took up in childhood and then was likely to abandon as soon as the worries and woes of later life pressed themselves As an indictment of the character of the book it may be mentioned that one of the numbers will be a three part arrangement of "God So Loved the World" from Stainer's *Crucifixion* "Sweet is Thy Mercy" by Barnby will be another number included

Everyone interested is urged to take advantage of this opportunity of securing a single copy at the special advance of adult edition cash price of 35 cents, postpaid.

1933 Calendars For Music Folk

Despite the many calendars one may buy each year the calendars bearing a musical design issued by the Theodore Presser Co are in great demand We fear we shall have in consequent many this year judging from the number of calls already enquired Certainly all the sale at which orders have been coming in there will not be any left for those who will until late in January to order

The calendar for this year pleases so much because it meets the present day demand for compactness, usefulness and artistic individuality It is useful because the whole calendar outfit may be carried in the pocket or handbag to serve as a date guide and memoranda file as it may take its place upon the studio desk as one every day aid in professional work Young music students of school ages, particularly will welcome the calendar and I soon see they will find it useful for making class notes The teacher could want a thing better than to have something in the hands of pupils which serves in lieu thought to the benefits of music study and the pay to musical ability

Pressers 1933 Calendar Outfit costs only 10 cents each or $1.00 a dozen, and here is what one gets for 10 cents

A celluloid holder and memorandum case which folds to 4¼ x 7 in size This case is made of substantial, metallic-finished cardboard stock with hands and lettering in gold This case has a memorandum pocket within containing 25 sheets of blank white memorandum paper size 3¼ x 6¼ and the case also holds a calendar card size 6¾ x 8 bearing at the heading miniature portraits of four great musicians and giving not only the full text of the 1933, but also the first three months of 1934

Young Men's Chorus and Quartet Book

To high school and college groups of young men the quartet and glee club are ever popular Books containing material of this kind have proved valuable sales records as the numbers in these organizations find it more practical and economical to have a considerable part of their repertoire contained in one cover

Here, then, is a new collection, as presented an exceptionally attractive lot of lively, new quartets and choruses for men, not selections that have been sung over and over And in this feature that will appeal to school, college and amateur groups the singers that has been taken to include nothing that will not fall into the vocal range of the singers We know that these easy-to-sing numbers will soon be favorites

A single copy of this collection may be ordered now at the special pre-publication cash price, 25 cents, postpaid

Sacred Trios for Women's Voices

Here is a book which we believe will be very use is made The treble parts of the average volunteer choir is usually the most dependable from the standpoint of attendance and many are the occasions when the full responsibility of the service falls on the women voices This book will provide just the kind of material for such use

The numbers may be sung as trios or three part choruses, and we need not say that usually be considered suitable for church use only since this book will recommend itself very strongly to the musical director in young women's academies, or in college chapels As an indictment of the character of the book it may be mentioned that one of the numbers will be a three part arrangement of "God So Loved the World" from Stainer's *Crucifixion* "Sweet is Thy Mercy" by Barnby will be another number included

Everyone interested is urged to take advantage of this opportunity of securing a single copy at the special advance of adult edition cash price of 35 cents, postpaid.

New Editions of Sousa's Red Man and Black Man for Band

Anticipating the nation-wide School Band Contests for 1933 we are publishing a revised and enlarged edition of *The Red Man* and *The Black Man* from *Dwellers of the Western World* by John Philip Sousa. These two popular band pieces have been chosen by the Contest Committee of the National School Band Association for the School Band Contests for 1933 and we are pleased to make them available in the approved instrumentation for the modern symphonic type of band.

The new edition will contain parts as follows Conductor Score (2 sizes) Piccolo and Piccolo in C Oboes Eb Clarinet 1st Eb Clarinet, 2nd & 3rd Eb Clarinets Alto Clarinet, Bass Clarinet Bassoons, 1st Alto Saxophone in Eb 2nd Alto Saxophone in Eb Tenor Saxophone in Eb Baritone Saxophone in Eb Bass Saxophone in Bb 1st & 2nd Horns in F 3rd & 4th Horns in F 1st & 2nd Altos in Eb 3rd & 4th Altos in Eb Cornet, 1st Cornet in Bb 2nd & 3rd Cornets in Bb 1st & 2nd Trumpets (3rd & 4th Cornets 1st & 2nd Trombones 3rd Trombones Tuba Tympani Harp String Bass

The price of *The Red Man* is $1.40 and *The Black Man*, $1.75

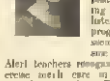
Trio Repertoire

For Violin Cello and Piano

One of the best signs of the times in the last final years is the interest that is taking a few hours every week to join with musical friends in musical ensemble playing for the sheer joy of playing That such interest may continue to be pressed into service by hostess managing programs is essential So many players of this type look on *The Trio Club* collection issued a season or two ago for violin cello and piano players' groups, that we are now faced with the need of satisfying demand for those players for additional interesting material for amateur repertoire Naturally with the practice of a season or more behind them they want a collection giving a little more ambitious music, and such a collection is the *Trio Repertoire*.

There will be some splendid up-to-date arrangements of classic gems along with some superb selections from favorite composers of today Incidentally this is the type of collection which freedom of high school orchestras may recommend to some of their groups for after-school enjoyment of abilities developed in school music study

This volume, with the three parts complete, may be ordered in advance of publication at the low price of 85 cents.



From Many Lands

A Musical Sketch

By Mildred Adair

The day seems to be past when folks, even doting parents, will sit and listen to a lengthy recital program consisting of a seemingly endless succession of piano compositions.

Alert teachers recognize this and always assume much care in making their pupils' recitals effective Particularly when students in the earlier grades are to be presented variety adds much to the success of the recital

Not long ago, Miss Adair produced *In a Candy Shop*, a novelty that was eagerly seized upon by piano teachers as a means of "popping up" the recital and as great fun for the pupils. The success here achieved has been so successful many have asked Miss Adair for a new publication for some of the same kind of material Her response is this clever sketch presenting unusual opportunities for colorful costuming and for the introduction of some musical talent.

Of course, the use of this sketch need not be confined to piano recitals As a school or community entertainment it will prove most effective and supervisors playground and community-centre recreation directors, as well as piano teachers should obtain a single copy for their library while available at the special pre-publication price, 25 cents postpaid

Advertisement

Spring

Around the Year Series of Piano Solos

The Winter volume of our "Around the Year" series has met with a splendid reception among teachers who desire pieces for seasonal recital use and we predict an even greater success in the *Spring* volume, which is nearing completion

This collection will include a wide variety of pieces such as "Spring Dawn" "Fields in May", "Haunts of Spring", "On the Village Green", "Wedding of the June Rose" "Spring Frolic", and other enticing concessions from the best present-day writers of salon music

A single copy of this seasonal collection of piano pieces may be secured at a very small cost by taking advantage of the special advance of publication price of 30 cents postpaid.

White Hawk

A Dramatic Cycle for High Voice and Chorus

By Lily Strickland

Here we have what might be termed an All-American choral work The writer one of our foremost American women composers, has done for the plot a gripping text, based on Native Indian legend, and has given the musical setting that is unquestionably inspired A performance of this work given in costume should prove most effective

The Tenor and Soprano sing the leading roles and the thread of the narrative is carried by the Reader There is fine work for the chorus, too, and any ambitious choral society will may be pressed into service by it needs managing programs is essential So many players of this type look on *The Trio Club* collection issued a season or two ago for violin cello and piano players' groups, that we are now faced with the need of satisfying demand is of those players for additional interesting music for amateur repertoire Naturally with the practice of a season or more behind them they want a collection giving a little more ambitious music, and such a collection is the *Trio Repertoire*.

There will be some splendid up-to-date arrangements of classic gems along with some superb selections from favorite composers of today Incidentally this is the type of collection which freedom of high school orchestras may recommend to some of their groups for after-school enjoyment of abilities developed in school music study

This volume, with the three parts complete, may be ordered in advance of publication at the low price of 85 cents.

Music of the Flowers

Album for the Pianoforte

Distinguished composers have lined a notable array of the humble wood-violet, the wild rose the carnation, and the yellow jessamine The lyre of Burns is reborn in every one of us, and this influence has been felt by every composer of worth of the muse

Music of the Flowers will make accessible a great deal of charming flower music and piano teachers will find it useful in preparing "Flower Recital" Music lovers will find in this album many pieces for pleasant self-diversion

Composers represented include Florence B. De Leone, Frank H. Grey Frederick Keats George Dudley Martin Leoni Jessel Wallace A Johnson Carl Wilhelm Kern and many other popular writers and the titles, Dancing Daffodils "Flower Waltz" "The Water Lily "Dandy Dewdrops" "Pen th Blossoms" "Trailing Arbutus" "Pansies for Thoughts" will give some hint of the charm of the musical volume in store

The special cash price in advance of publication is 35 cents, postpaid.

Book of Men's Trios

Although the realm is given credit for popularizing this comparatively new vocal combination, and of the demand for material comes from supervisors and conductors of young men's senior and junior high school choruses It has been found that excellent effects are obtained with three part arrangements for men's voices and, as these arrangements come ready cut be made to a limited voice range for both tenor and bass they are particularly satisfactory for use with school groups

The melody line in these trios will not always remain in one voice, but will be divided among the three parts, wherever it is possible to make a satisfactory arrangement following this plan

Optional piano accompaniments will be provided for these numbers and in most cases this performance will be enhanced by their use.

While this book is being prepared for publication orders may be placed for single copies at the exceptionally low introductory price 25 cents a copy; postpaid.

Songs of Charm

High Voice—Low Voice

There are thousands with singing ability who never ask for more than to be able to sing some attractive songs that they themselves and their intimate audiences or they homes et le church and community social gatherings will find charming One may be impressed by the magnificence of a modern cathedral building but there is a much sweeter satisfaction in a little relaxation and forgetfulness of the world elsewhere when one may sit in secluded woodland spot by a clear babbling brooklet Likewise one may find different from the great concert, and operatic arias those lovely songs which are so singable and so suitable for the non professional singers we have mentioned

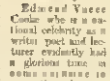
Because so many voice students fall in this class, teachers will find these volumes particularly useful There will be one volume in which the songs will be arranged originally for the average soprano at least voice and the other volume will have songs which the average alto or baritone may sing comfortably

The advance of publication cash price for each volume is 30 cents, postpaid It will be necessary to send in whether high or low voice is desired when ordering

Going Through the Zoo

Verses by Edmund Vance Cooke

Music by Francesco B De Leone



Edmund Vance Cooke who is a national celebrity as a writer poet and lecturer evidently had a glorious time in some menagerie or going through a zoo and forgetting all else but the boy in him who, in rapish amusement saw the elephant as a snake-headed thing and in letting the imagination give other odd graphic descriptions of various animals These hints already were published with drawings of the animals when Mr. De Leone was inspired to give them musical piano settings that would be not only delightful, but also helpful to the juvenile music student This book will give the verses the pictures and the music and since the texts and music are "colorful" it will be only natural for the students to find pleasure in using colored crayons to enhance the illustrations. These numbers are for young piano students doing second grade work This advance of publication cash price is 40 cents, postpaid

Little Red Riding Hood

An Operetta for Children

In Four Scenes

Words and Music

By L. E Yeamans

Gratifying indeed has been the response to our initial announcement of this juvenile operetta That children still love the favorite tales of their parents and grandparents day by day, is clearly proven by the continued success of such operettas as *Snow White and the Seven Dwarfs* (Root), *Mother Goose Fantasy* (Nevin), etc.

The story of the familiar story of *Little Red Riding Hood*, introducing popular Mother Goose characters is given a tuneful and fascinating musical setting and has been produced by the author with great success The vocal parts, for both soloists and chorus, are simple throughout, but two of the chorus numbers being written for two-part singing.

The vocal score contains words and music, full directions for staging and costuming and photographic reproductions of several scenes from the operetta. Leaders of juvenile groups wishing to examine the merits of this charming operetta may obtain a single copy now by placing an order in advance of publication at the special introductory price 30 cents, postpaid.

(Continued on page 68)

Sacred Two-Part Choruses

For Junior Choirs

By Paul Bliss

Any one experienced in training Junior Choirs knows that one of the most important requisites for success is the necessity of holding the interest of the young people and the best way to do this is to have attractive material to sing. Mr Paul Bliss the author of this new book for junior choirs, is well equipped by long experience to know just how to write music that will appeal to choirs of young folks and his latest effort is one that we feel sure will prove to be a valuable part of many church musical libraries. A most careful selection of texts has been made and in fact, nothing is being overlooked that might help in making this the best possible book of its kind.

The special price in advance of publication for a single copy is 30 cents postpaid.

Brass Quartet Collection

Performers on all brass instruments of the school band will find great interest in this collection of music arranged exclusively for trumpets trombones baritones horns and other brass instruments. This work is planned to supply teachers and choirs leaders with practically any combination of brass instruments. Suggested combinations would include the usual quartet of two trumpets and two trombones, or a first trumpet, two E-flat alto horns and trombone and many other possible combinations. With the optional piano accompaniment which will be included in the instrumentation this collection also may be used for solo, duet or trio groups.

The contents will include compositions which are characteristic of the brass choir with up-to-date arrangements of classic classics from Mendelssohn and Mozart, and modern compositions from the best present-day composers. The book is designed for first year teachers and will be of an easy grade.

A set of four parts may be secured at the special in advance of publication price of 40 cents; piano book, 30 cents postpaid.

Six Violin Pieces in First Position

With Accompaniment of a Teacher's Violin

By Arthur Hartmann

This little set will be very useful either in private or class teaching. Written by one of the leading violin pedagogs of the present day the six pieces provide excellent material for early experience in first position. In classes they may be used effectively by having the more advanced pupils play the teacher's part. Both parts are in the first position—however the tendency in part singing leads step throughout, thus securing full harmonic effect.

The attractive titles are "A Plaintive Tale" "In the Church" "A Merry Recite" "A Nursery Rhyme," "A Love Song and "Waltz."

For a limited time a single copy of this collection of pieces is being offered at the special price of 25 cents postpaid.

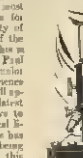
Advance of Publication Offers Withdrawn

As regular readers of the Publishers Monthly Letter know each month there is withdrawn from these offers works that are ready for delivery to advance subscribers. Copies of the works are then placed upon the shelves and display counters of the leading music stores. This month we announce as ready for publication—

Happy Days in Music Play, In Four Books the sequel to the highly successful *Music Play for Every Day*, the parts printed for class or private instruction of any two from 5 to 8.

The complete volume of *Happy Days in Music Play* has been on the market for some time and this new edition in four books is published especially for the convenience of students in piano classes. Price, 40 cents each book

Distinctive Mens Quartets presents a collection of songs that will be appreciated by any group of men singers. The variety of the twelve numbers will supply radio and concert quartets with excellent program material at a minimum investment. Price 60 cents.



The Micro-scope of the Judgment

Ross mans told. "Tasia to us as to speak the whole scope of the judgment" Our shop-talk is filled with evidences of the judgments of the great majority Stocks are plentiful at the things which everyone agrees upon as being good

Nowhere are the records on than more certain than in the music business. The practical reference to fellow artist publications are the adjusters of what the microscope of the judgment of music folk found to various publications There are so many thousands of widely accepted compositions that appeal to musical tastes everywhere that no one active music worker even could make actual personal use of all Knowledge sufficient to meet many requirements, however may be gained in keeping informed as to the leading items which come up for reporting at the publishers from month to month

Because many teachers regularly look for such information in these columns, we give space as below, to noting some of the out standing items of the past month's printing order

SHEET MUSIC—PIANO SOLOS

Cat No.	21th and Composer	Grade	Price
25037	Hillery Slicin—*Brok*	2½	30 25
25037	Hillery Slicin—*Brok*	2½	25
13037	The Mystical Clock—*Brown*	3½	.25
7040	The Mystical Clock—*Brown*	3	.25
9072	Hunchback Hymnsmed Holding In C—*Kinkel*	4	.35
7350	Gavotte in D Mol—*Handel*	4½	.25
11360	All Smiles (*Caprice*)—*Lieurance*	4	.40
4330	Capriccio—*Weber*	5	.60
5074	Robert Sis, Op. 34 No 8—*Moszkowski*	6	.50

SHEET MUSIC—PIANO FOUR HANDS

5490	1 Begin—*Willy*	1	.35

SHEET MUSIC—VOCAL SOLO

20319	The Last Mass (*Fass*)—*Kramer*	30

SHEET MUSIC—VIOLIN SOLO

23381	Mazurka Fantastique—*Sitchi*	75

THE ETUDE MUSICAL BOOKLET (d Brary

Bach (*Biography*)—*James Francis Cooke*	.10
Brahms (*Biography*)—*James Francis Cooke*	10

TUBA

Imperial Method for B-flat Bass Tuba	1.25

VIOLIN COLLECTION

Violin Classics in the First Position—*Lieurance*	75

VOCAL COLLECTIONS

Two-Part Songs for Women's Voices	75
G-Clef Te-Part Chorus Book	.50

BAND

The E. B. Hall Superior Band Book—*Paris Hall*	.50
The Black Man, from the suite *Dwellers in the Western World* (*Out No 214701 Score*)	1.50
The Red Man, from the suite *Dwellers in the Western World* (*Out No 214651—Score*)	1.25
Hillyard Marsh (*Out, No 214591—Kinkel*)	.75
Garden of Corps March (*Out No 214151 —Hall*)	.75
Voribert Band Book *Parts Each*	.30

ORCHESTRA

The Piano Orchestra Book—	
Piano Acc 30—*Parts Each*	.50
The Standard Overture Album—	
Piano Acc 1.25—*Parts Each*	.75
The Students Orchestra Folio, Vol. I—	
Piano Acc —*Parts Each*	.40
Victory March Folio *Piano Acc*	.75
Parts Each	.50

CORNET AND PIANO

The Inevitable Folio for Cornet and Piano	1.00

CHURCH MUSIC COLLECTIONS

Junior Choir Book of Anthems	.50
Salvation Gospel Hymns—	.60

OCTAVO—MEN'S SECULAR

23104 All Through the Night—*Davis*	.08
23008 The Sacrifice Tyrolean—*Spross*	.10
20802 De Stool Ile—*Avery*	.12

OCTAVO—MIXED SACRED

25178 I Do Not Ask, O Lord—*Spross*	.12
21047 Do Not Leave Me By—*Anderson*	.12
17043 Praise the Lord O Jerusalem—*Morrison*	.12
10072 The Angels Song—*Shelley*	.12
10041 O Praise the Lord—*Shelley*	.12
24147 The Pillars of the Earth are the Lord's—*Thayer*	.15
10004 Six Responses—*Wescott*	.08
10089 I Will Exalt Thee—*Old*	.12
20020 The Great Day of the Lord is Near —*Scott*	.15
20051 O Praise the Lord—*Wood*	.12
10045 I Long to Be With Jesus—*Williams*	.12
All But the Lord Is Small—*Mackenzie*	.08

OCTAVO—TREBLE, SACRED, THREE-PART

25103 I Do Not Ask O Lord—*Spross*	.12
10078 King of Kings—*Shelley*	.12

OCTAVO—TREBLE, SACRED TWO-PART

10005 Jin Love and Care—*Warhurst*	.10

OCTAVO—MIXED, SECULAR

10041 Sweet Miss Mary—*Violet ayer*	.15

OCTAVO—TREBLE, SECULAR, TWO-PART

20759 Pickaninny Sandman—*Y ibert*	.10
10008 The Frost Elves—*Burnett*	.10
20017 The Fairies Carnival—*Grabenh. Faltus*	.10

OCTAVO—TREBLE, SECULAR, THREE-PART

21000 Carmena—*Wilson Fullam*	.12
3.038 Hindu Slumber Song—*Lacombe-Spross*	.10
0109 Old Time Favorites *Various*—	.10
20400 Drowning of My Old Home Sweet Home—*Dyson*	.10
25161 Let All My Life Be Music—*Spross*	.10

OCTAVO TREBLE, SACRED FOUR-PART

10203 Rock of Ages—*Robinson*	.10

OCTAVO—TREBLE, SECULAR FOUR-PART

5.5110 A Mother Song—*Old*	.12
10027 When Pierrot Lullaby—*Lieurance*	.10

ORATORIO

The Messiah—*Handel*	1.00

PIANO INSTRUCTOR AND COLLECTION

Second Year at the Piano—*Williams*	1.00
Classics for the Young (*Various*) *Felix*	1.00

A FAVORITE COMPOSER

Each month in pages 2 of the Publisher's Monthly Letter to you announce of a composer who by reason of the work done in which music lovers of today hold be comparisons in an ideal to designs. Also as a favorite can point of piano music

RUDOLF FRIML

It is one hundred and ten of the album com positions by Rudolf Friml known and many very high among those whose com positions are widely standard, among great orchestral engagements, and teaching work. In fact, his achievements in a number of piano and concerted ensembles distinguishes and a refinement, was early the same on to become a more certain than his previous com samples in the light opera field as in *The Firefly High Jinks* and *Rose Marie* in *Love Sensation* and others.

Rudolf Friml was born in Prague Bohemia 7 1881. He studied at the Prague Conservatory At an early age he displayed a remarkable talent for music in general would be safe to say that he was born a composer. When quite young he came to the United States as accompanist to Rubinstein and Internationalists. After the Auditorium were given orchestral engagements as concert pianist he decided to make America his home. From then on he developed the individuality of his music and composition.

While Friml always been a partisan of light opera and has written many successful numbers could not help but be regarded as all his accomplished. Even in the light opera field he has written numbers that are of a high order of success, this is evidenced by the fact that many were heard in other countries than his own. New York Letter and all his numbers are familiar to

Selected Compositions by Rudolf Friml

PIANO SOLOS

Cat. No.	Title	Grade	Price
11042	FAIRY BALLET	4	$0.40
11041	CONCHINELLE	4	.40
11044	LONGING	4	.5
10039	MARCHE MIGNONNE	4	.5

PIANO DUETS

10047	MARCHE MIGNONNE	4	.75
20220	MOON DAWN	4	.75

Cat No.	Title	Grade	Price
10038	MOON DAWN	4	.50
10040	VALSE CHRISTINE	4	.60
10040	WATER LILIES	4	.50

23303	VALSE CHRISTINE	3½	.50
2276	WATER LILIES	4	.50

The Etude Historical Musical Portrait Series

With this issue is completed the first year of the interesting series of pictures and thumb-nail biographical notes bearing the above title. Their value as a history and enhanced appreciation phases of such importance that we have printed an additional quantity of each page which has expected to duti and these may be obtained at practically the cost of packing and mailing 5 cents a copy 25 cents a dozen.

Changes of Address

We should be advised at least four weeks in advance when an address is changed to insure succeeding numbers reaching subscriber at the new address Invariably give both old and new addresses when advising of changes. Your cooperation will help us to deliver copies promptly on the first of each month.

Bind Your 1933 Etudes

We take pleasure in advising Etude subscribers that we have secured a consignment of fine binders that will hold twelve issues. The binder opens flat, giving ready access to any musical composition as read ing article and keeps your copies of The Etude neat and clean. Retail price of the binder is $2.25, but you can obtain one of these binders by sending $2.60 covering your renewal subscription. This $1.35 the wholesale price of the binder to us. If you will PRINT YOUR NAME on the subscription when sending $2.25 for the special offer we will have it stamped in gold on the binder.

Beware of Fraud Agents

Daily receipt of complaints from music lovers throughout the country that they have paid money for subscriptions to The Etude Music Magazine and have received no copies makes it imperative that we again caution our subscribers. Beware of the man with a story that he has a inside rate on The Etude. Hand any contract, or receipt offered to you very carefully before paying any cash. Assure yourself of the responsibility of the canvasser. We cannot be responsible for the work of as callers.

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Thousands of music lovers and teachers throughout the country secure many fine articles at nevertheless absolutely no cost through the medium of new subscriptions for The Etude Music Magazine.

Send a post card for complete list of premiums offered for subscriptions to The Etude. You will not regret the little effort it takes to secure these fine useful rewards without one penny cash outlay

World of Music

(Continued from page 1)

THE WILLIAMSON IMPERIAL OPERA COMPANY at Melbourne Australia is in the midst of a season during which it will offer Russian "The Barber of Seville" Donizetti's "Don Pasquale" Verdi's Il Trovatore, Gounod's "Faust and what no Australian writer has dubbed "the unharmonious twins of opera —Mascagni's Cavalleria Rusticana and Leoncavallo's "I Pagliacci." These have been also a revival of Giordano's "Andre Chenier" under the direction of Emilio Rossi.

SOUTHWEST TRAILS' is a new symphony recently completed by Thurlow Lieurance. It is based on frontier music and has the impression of impressions received while the composer travelled leisurely through Arizona New Mexico and California. Included in the initial "four" it is said to contain many movements, some of which are based on themes obtained among the Pueblo Indians

THE THREE HOURS FESTIVAL one of the most important of such events to England was held this year late in September and in Worcester. These festivals of the choral forces of the cathedrals of Gloucester Hereford and Worcester date from 1715 and probably hold the age record for events of such importance especially in which music for Elgin Ashton was the conductor and the most significant work was even the world premiere of Vaughan Williams' Sinfonia and the British press are of Karl Rosa's works Sabal Mater Classes presented were Mendelssohn's Elijah Handel's Messiah and Bach's Mass in B Minor

EMIL VON SAUER the eminent pianist so widely known of late twenty years ago has celebrated his seventieth birthday

THE DETROIT SYMPHONY ORCHESTRA is said to have announced that its programs of the season will be devoted entirely to orchestral works but should Conductor Ossip Gabrilowitsch feel the need of a little piano program it must not be forgotten that he could sit down at the piano and as on these occasions to romance with the orchestra as few other living artists are capable of doing.

WEBER'S OBERON' was one of the successes of the recent Salzburg Festival. It was given something of a new production. The festival opened with the "Rosenkavalier" of Strauss and closed with Beethoven's Fidelio while the master genius of Salzburg was represented by his "Cosi fan Tutte," The Marriage of Figaro and The Magic Flute

THE HYMN SOCIETY a national organization of hymn writers, celebrated on November 12th to 14th at New York City the tenth anniversary of its existence. Special programs and discussions presented phases of the history and influence of the hymn in church and secular life

BY A COMPROMISE in the controversy between the American Society of Authors, Composers and Publishers, and the National Broadcasting Company which licensed effective September 1st, the various broadcasting companies agree to pay to the composers' group three per cent of the first year's income from advertising time, four per cent of that of the second year and five per cent of that of the third year of the contract. Along with this premium the broadcasting companies are obligated to confine the first ten that has been paid for the use of copyrighted music on their "sustaining hours.

THREE PROGRAMS of American (United States) music were heard in Buenos Aires (Argentine) during the past summer. The first concert presented songs by Hopkinson, MacDowell, Foote Nevin Chadwick Gaunt Carpenter Taylor and others. The second was of piano music by the early Hewitt Reliagh Carr Scrimmer and the later Nevin MacDowell Mason Griffith and Carpenter. The third program was of chamber music. Nearly all of the compositions were heard for the first time in Buenos Aires.

LEADING ANNIVERSARIES of 1933 will be the centenary of the birth of Johannes Brahms and the semi-centennial of the death of Richard Wagner. In these days time were the giants of two distinctly opposed schools of German composition.

MEYERBEER'S LE PROPHETE ' with Sigrid Onegin as *Fides* opened the season of the Zürich (Switzerland) Municipal Theater, late in September. Other artists of the festive season were Maria Rennhack Ulbrich as *Valkyrie* Albert Siebert as *John of Leyden* and Robert Kolisko conducting.

WITH SIR THOMAS BEECHAM at the helm of the new musical mill there is reported to be a working consolidation of interests at Covent Garden the Imperial League of Opera the Royal Carl Rosa Opera Company and the "Old Vic" and Sadler's Wells theaters of London—all for purposes of economy of operation. It is further said that the British Government has subscribed to the scheme to the amount and five hundred pounds sterling which was in the past granted to the Covent Garden Opera Company

A STATUE OF BEETHOVEN over life-size, was unveiled on October 16th in Pershing Square, across the street from the Philharmonic Auditorium of Los Angeles, California. It is semi heroic seven feet and four inches in height. The bronze figure is executed on a pensive pedestal, and the whole is in the nature of a testimonial of appreciation of the services of William Andrews Clark, Jr. who called the Los Angeles Symphony Orchestra into being in 1919 and has met since its necessary financial obligations of each year. A fund for the monument was raised by a tribute concert arranged by the orchestra for its benefactor

COMPETITIONS

THE JUILLIARD FELLOWSHIP in composition of the American Academy in Rome, is this year open to competition. Candidates must be applicants not later than February 1st and must be between twenty-two and twenty-six years old. Applications should be addressed to the secretary of the Academy, 101 Park Avenue, New York City

AN EMIL HERTZKA PRIZE of Three Hundred Dollars is offered in memory of the former director of the Universal Edition. The contest is international, and many scripts must be in the hands of Dr Schen Operating 3, Vienna I Austria not later than February 15 1933 Full particulars to be had from Associated Music Publishers, Inc. New York City

THE HOLLYWOOD BOWL PRIZE of One Thousand Dollars is offered again, this time for a work for full orchestra, restricted in form The competition is open to composers of all nations. Full particulars may be had from the Hollywood Bowl Association Los Angeles, California.

Music Extension Study Course

(Continued from page 31)

average pianist in playing the opening theme. Carefully observe the sweet appearing on the second eighth in alternate measures It should be emphasized in marking the sampling of the first in the daintes. Where repeated notes occur the plucking finger staccato will be found advisable. This procedure insures clean repetition and reduces the wear of unnecessary strain. Adopt your metronic pace so that you have a respectable hop if speed fail for the *presto* which is simply not affect re without increase in tempo Pedal carefully as marked, and throw in the twentieth century inhibitions in play ng this number. Be for the sparks of your performance a real Hungarian gypsy

CAPTAIN KIDD JR.

By Ella Ketterer

A jaunt for your humorous adventure-loving boy Let him play it with all the arrogance of the pirate captain who ruled with iron hand The opening theme, beginning *fortissimo* should have an air of authority The succeeding fine marked *menu sempre* should be taken a trifle slower resuming original tempo as the first theme returns D C.

PEDAL STUDY

By Margaret R. Martin

This composition affords specially designed material for developing use of the syncopated pedal At the outset it is advisable for the pupil to count aloud one-two three four " pressing down the pedal on *two* and *four* and releasing it on *one* and *three* Sustenance of tone will be obtained if the chords are played with a forward pressure of the forearms

HAPPY DREAMS TO YOU DEAR, NOW GOODNIGHT

By Margaret R. Martin

It will be noticed at once that this little piece is written in the form of a dialogue the left hand answering the right The rhythmical swing of the music follows the words of the title The title also a indication of the mood which is of intense tall of peace and quietude. Preserve an even legato throughout

OH! SUCH FUN

By Margaret D Stanton

Here is a fine built upon the scale divided between the hands The words are designed to designate the fact that the pupil is really playing a scale exercise

DADDY AND I SING

By Robert N Knox

Have you ever met a small piano pupil who did not like to play pieces in which the hands arose? Most teachers have never met such a pupil and the alert instructor has a list of such pieces to be given perhaps as reward for exercises well mastered. Here is one—easy interesting and worthy a place on your list of crack hand pieces

A JOLLY TIME

By Kenneth White

Patterns melody and rhythm are well marked in this number It will at once occasion be of use in many teachers as a solo piece. It has a sheerful tune and is designed to develop finger legato a the right hand and broken chord playing in the left

THE GRASSHOPPER AND THE BUTTERFLY

By R. Miles

A piece which has proved its worth in pupils programs It is tuneful and makes a fine study as well The first theme properly phrased calls for quick changes from legato to staccato. The second theme develops a trill for the right hand while the left carries the melody in legato style.

Vienna, Kingdom of Music

(Continued from page 62)

le rate of the musicians. Teachers and fiddlers you can all of you I am an artist! I I am Franz Schubert, whom all the world knows and reckons. Who has made great and beautiful things. Eh, brother! he said, turning to Lehner. The most beautiful cantatas and quartets operas and symphonies! For I am not only a *Landl*r (dance) composer as it says in the sloped newspapers and as the silly people repeat —I am Schubert! Franz Schubert, as that you may know it and, when the word "artist" is mentioned, it refers to me not to you worms and insects—you who devour plots of ill nourishment with a solo instrument not later than March 1st For full information, address Roscoe Guernsey Secretary American Academy in Rome, 101 Park Avenue, New York City

AN EMIL HERTZKA PRIZE of Three Hundred Dollars is offered in memory of the former director of the Universal Edition. The contest is international, and many scripts must be in the hands of Dr Schen Operating 3, Vienna I Austria not later than February 15 1933 Full particulars to be had from Associated Music Publishers, Inc. New York City

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to him. But Grinzing is but the symbol of a life which had made the background for artistic Vienna for two centuries. All other parts of the city will be jealous of our description. The same atmosphere will be found in many Viennese suburbs. But Grinzing is no longer a real suburb. It is part of the city itself and some day probably will be swallowed up by commerce just as the tranquil tree lined Bowens of New Amsterdam became the miserable Bowery of dirt, alcohol and vice in the New York of the nineties. At Grinzing do not look for the theatrical and artificial "Bohemianism" of Montmartre or Greenwich Village There is nothing of that. It is as sincere as the people who patronize it. If you can, go to Grinzing before the perfume leaves the flowers It is an experience a delightful experience never to be forgotten.

Dear! Dear! We started out to describe musical Vienna and we have gotten no further than Grinzing Therefore Fellow readers, who have traveled with the editor so far and have written so many welcome letters regarding this series (which in more like friends shuts than studied articles) must look forward to other sections of this visit to unreliable Vienna in forthcoming chapters At least we are going to the direction of Vienna herself

"When I hear music I fear no danger I am unashamable I see no foe, I am related to the earliest times, and to the latest"—Thoreau

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Glimpse of Fairy Land

Playlet

By ALICE MCENENY MCCULLEN

Setting for stage: Two chairs at side of stage opposite piano.

Characters: *Natalie* and *Evelyn*: young music students, carrying music cases.

Fairy Queen, in ballet costume, with coronet and star tipped wand.

Snow Fairy, in white dress, cotton snow balls hanging from shoulders and wrists.

Witch, with black cape, high crowned black hat (may be made of pasteboard), paper buckles on shoes, broomstick.

Rainbow Fairy, pastel tinted dress with bands of rainbow colors made of crepe paper and hanging to form of dress. Narrow bands of same on hair.

Sunshine Fairy bright yellow costume.

Melody and *Harmony Fairies,* with notes and music symbols cut from gilt paper and attached to dresses.

Rose Fairy, pink costume, basket of paper rose petals.

Brownies, brown play suits with pointed hoods.

All fairies enter and exit on tip-toe, arms fluttering as though living.

* * * * *

Enter the two girls swinging clasped hands carrying music cases in outer hands.

Natalie: Please tell me what the surprise is you promised to tell me on Saturday and today is Saturday.

Evelyn. Oh it is so wonderful! You will not believe it is true until you see it yourself.

(They seat themselves on the two chairs.)

Evelyn Now just listen and I'll tell you the secret. My music teacher gave me a new piece called the *Fifth Dance* and she told me that if I played it very lightly my fingers could make fairy sounds on the piano. So I tried very very hard to make the notes sound dainty and sparkling and fairy like, and now I really can make fairy music.

Natalie: Can you really?

Evelyn: Yes, really! I can even make the fairies come and play for us.

Natalie: Oh, will you, please? Oh, please do!

Evelyn: Well I'll try. (Goes to piano and plays Grieg's *Elfin Dance* and she told me that if I played it very lightly my fingers could make fairy sounds on the piano. So I tried very very hard to make the notes sound dainty and sparkling and fairy like, and now I really can make fairy music.)

JUNIOR ETUDE—(Continued)

Junior Etude Contest

Five Junior Etudes will award three monthly prizes each month for the best and neatest original stories or essays received on music or musicians.

Subject for story or essay this month—"School Glee Clubs." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether subscriber or not.

All contributions must bear name, age and address of sender written plainly and must be received at the Junior Etude Office 1712 Chestnut St. Philadelphia, Pa. before the fifteenth of January. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on upper left hand corner of paper and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this or each piece.

Do not use typewriters.

Contestants who do not comply with ALL of the above conditions will not be considered.

Going to Concerts

(Prize Winner)

Concerts are an excellent and also a pleasing method of producing an enlightening effect on the listeners making them become better acquainted with musical works and their composers.

Other than affording pleasure, concerts aid a person of mental depression. Also they stimulate an ear love for music and its interpreters.

We really need a concert especially an orchestral concert can not be given without observing various factors. First there is cooperation for without this unity of tempo a good ensemble could be lacking. Without giving attention to the conductor coherence would be lacking. Without accuracy discords would be certain to follow. And finally without effort or response of the part of the players nothing could be accomplished.

The music arouses in us a certain feeling of expression which gives inspiration to run for a higher and better musical goal.

The results of the concerts are usually irestimable in their cultural aesthetic and broadening influence on the audiences.

Milmer Stinkler (Age 14)
Pennsylvania.

Going to Concerts

(Prize Winner)

One goes to concerts for the unaffected enjoyment derived from them. To be able to fully appreciate a concert we should be familiar with the lives of composers of the music selected and know under what conditions the particular compositions were written.

Music should not be considered a succession of vibrations but the outpouring of the artist's soul. A performer should not only play with feeling but should express that feeling in such a way that it is communicated to the audience.

Of course the technic of a composition must not be forgotten. It must ally itself with the feeling or emotion of the piece and not be unspeakable. When this is not accomplished the object of the composer is defeated and the performer fails in an endeavor as well as failing the composer.

The rulerships at concerts are varied and we must cultivate a taste for all kinds of good music.

Arine Elise Jones (Age 12)
Mississippi

Going to Concerts

(Prize Winner)

Whenever I leave a chance to attend a concert there is no hesitation or my part whether to go or not. I was always anxious to listen to a concert, especially if it is a good one. I love to be spellbound by wonderful music and I am thrilled when the music describes a certain picture so thoroughly that I can really see it.

The great musicians can make their audiences see fairies or storms and other marvelous things. When Paderewski gives his concerts the audiences are so quiet that a clock could be heard ticking, although the auditoriums are immense.

For people who love music I think concerts are the best form of entertainment that one could possibly go to.

Maxine Aydelett (Age 12)
Missouri

Answers to October Puzzle

Mozart
Wagner
Gluck
Weber
Grieg
Dvorak
Brahms
Bizet
MacDowell
Verdi
Beethoven

Prize Winners for October Puzzle

Dorothy Jane Lowery (Age 14) Pennsylvania

Florence Wohlhuter (Age 12) Illinois.
Virginia Gensler (Age 10) Virginia.

Honorable Mention for October Puzzles

Dorothy McNew Arne Loch Marjorie Ann Helsenroth Jonah Sammataro, Lucia Lupo, Sally Webber, Ethel Stansell, Katherine Richie, Rose Sinnatron, Margaret Orris, Gertrude Arthorp, Josephine Kokanakis, Lovelia Ellithorp, Sylvia Wemple, Robert E. Wheeler Rose Dinsmore Adno Elise Jones, Milton Lovell, Marjorie Schaffner, Evangeline Taylor Martha Woodbridge, Mildred Weeks, Thea Welch, Minnie Winkle, Dorothy Hemphill, Elinor Erickson, Myriam Funkenbusch, Polly Murphy, Mary Hunt, Phil Crip, Louise Townsend, Elizabeth Brubaker, Anna Packard Shirley Glen, Helen Elson Morris, Virginia Mae Smith, Ella Yorston, Antonia Cyair, Jean Harries, Marianne Mitchard, Lemuir Steinmetz, Verne Steiner, George Lee Ince.

Honorable Mention for October Essays

Ruth Schriever, Leonf Beeran, Florence Iyer, Viola Pare, Phyllis Payne, James Hosar, Ara Bayles, Iris Spong, Virginia Deaton, Birdie Kaplan, Marjorie Merideth, Gertrude Anderson, Vivian Mattindale, Amelia McCloskey, John Hadgevet, Billy Vandetteer, Marian Gold, Arlette Rigero.

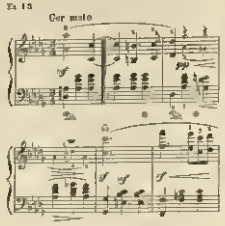
Letter Box List

Letters have also been received from the following: Margaret Johnson, Mildred Woelke, Oliver M. Burkett, John Dettra, Helen Beard, Jean Lucille, Sara L. Hunsberger, Annabel Overby, Dorothy Hathaway, Julia Lee Dearman, Dorothy Jane, Theagina Jaceveline Vourlis, Frank Schwartz, Lemuel Evans, Beatrice Rudell, Margaret Grady.

Carnaval, Op. 9, Schumann

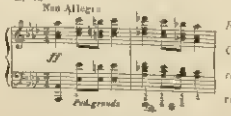
(Continued from page 20)

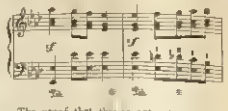
Ex. 13



Ex. 14

Ex. 15





ball and not dwell as unnecessary personal feelings. The last twenty-four measures are superimposed on the organ point, D flat (there are twenty-three measures) but the retard at the cadenza and the hold on the last chord count for one measure more.)

20 Pause rather intermission, or a rest from dancing, conversation, dreaming to read first of the dancers' animation, recitation, jubilation, climax rendering to the calm-resting point, peak and crown of the whole Carnaval to the next movement.

21 Marche dis Davidsbuendler contre les Philistins. The two words Davidsbuendler and Philistins should be explained. Let us begin with the latter. *Philistin* as it is called in German has a double meaning. In the first place it alludes to the old natives of the Philistines of Phoenicia who were continually fighting against the Israelites. But the German students called everybody a "Philistin" who cared only for the purely physical needs and joys, who held ideals in contempt and strived for low pleasures and personal welfare rather than for transcendental ideas and high poetry or art. In the opinion of Schumann who was for a long time a student at the University every musician who did not strive for high ideals belonged to the crowd of old fashioned Philistines. He imagined therefore an alliance, a confederacy of enemies of the Philistine crowd and nominated as members of the ideal club *Florestan, Eusebius* himself, great progressive musicians and poets. As the Biblical King David was the enemy of the Philistines and killed the Philistine giant, *Goliath*, he called his alliance (in German called "Bund") "Davidsbund" and his members "Davidsbuendler." It is now clear that his "Marche" depicts or illustrates a decisive battle of the young youthful smear against the oldish out fashioned set of bygone days.

The proof that this is not a true march but rather a warlike assault or battle, is demonstrated by the fact that every march so far is written in double and quadruple rhythm, whereas this one is in triple rhythm. Furthermore after a majestic and tremendous marching the trio becomes lighter and finally about three times as quick as in other marches. The ideal times are characterized by the old melody *When Cranio[illegible] married Grimalda* a song from the eighteenth century. They are knocked on the head by the Davidsbuendler who serve to use, anachronistically common. The climax Schumann reaches in this flamboyant piece is overwhelming! Like the tender lyric part, becomes a hundred times grand, a true hero's Apotheosis of music. Of the greatest climaxes in the literature of the piano, three belong to Schumann, the *finale* of the "Carnaval" the *finale* of the Symphonic Etudes and the *finale* of his *Fantasy* second movement. In this respect only Chopin and Liszt can be regarded as his rivals and nobody as his superior. The excess of this piece requires a fire of glowing temperament, imagination and muscle sheer strength and technic besides a peculiar art for bringing forth a perpetually rising climax—qualities which never find seldom combined.

Robert Schumann considered his "Carnaval" more as a temperament outburst, as poetically interesting but [illegible] colored by far his tender moods as it appear for instance in the "Davidsbuendlertaenze" or in the "Kreisleriana." In his letters to his bride, Clara Wieck, whom he married five years later he exhorts her to concentrate herself on those pieces rather [illegible] on the "Carnaval." But at other times when "old Wieck" called him degenerate he revels against this (ridiculous) judgment and writes to Clara, "Carnaval is nuts (Op. 11) and pillegamatics?" He knows probably very well that the Carnaval was one of his important steps toward the heights of immortality.

It seems amazing that this most popular piece played by thousands of amateurs and performed gelarly by hundreds of pianists should remain for almost all [illegible] a riddle, a literary enigma. The names of *Eusebius Florestan Chiarina Estrella* are for them empty sounds. But Schumann is never to conquer by sheer fugue and a loose wrist clever. For him your worship and love and the flights of your soul. (If you have them.)

In his highest moments Schumann is as deep, as solitary as ecstatic as exalted and exalting as Beethoven in his last works and as long as music is heard and loved he will be admired and worshiped as one of its noblest heralds and prophets.

SELF TEST QUESTIONS ON MR. ROSENTHAL'S ARTICLE

1 What were the literary origins of Florestan and Eusebius?

2 What is the significance of "A. S. C. H"?

3 How should the upper tones of "Reminiscenses" be played?

4 Describe the dreams imaginatively as for you "Pantalon et Colombine."

5 Who were the "Davidsbuendler"?

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Hundreds of [illegible] are received annually at the offices of THE ETUDE requesting names and addresses of competent music teachers in the larger musical centers. In order to [illegible] this information as to the qualifications of our ETUDE readers we have established the music teachers service on this page. It is believed that this will be of [illegible] to both music teachers and music students.

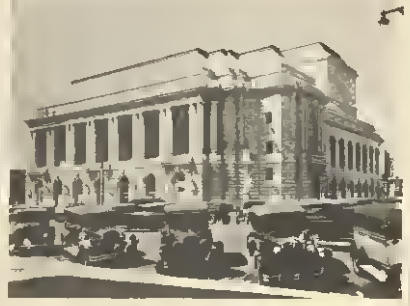
THE NEW DAY IN MUSIC EDUCATION

By MORRIS HAMILTON

The whole musical world is waking up and rubbing its eyes to greet the dawn of a new day in music education. The teachers who did not realize that the phonograph and the radio were only the prologue of an era might say the business promoters of mere breadth music as well as of the trash that certain section of the public wants to demand now know that there has been a great reformation in public taste merely barring millions who literally never had a chance to hear good music in the past have brought into their home a desire of a hundred times a week. Therefore the teacher who used to battle for the finer things finds the ret place already broken down.

The fathers and mothers who a few years ago generally thought that a good teacher could keep the place of a piano and a musical education now know better. They are beginning to make plans for the education of their children, young and old, not entirely want the best.

This means that teachers will soon be flocking to metropolitan centers for the latest instruction in the most modern methods. Much of this the writer feels is unavailable to the value of publicity. The public does not know that thousands of teachers make study trips to large centers, not merely for the things they can pick up here [illegible] but also for the effect upon their patrons. It is only much like the merchant who spends a large sum to keep up to-the-minute as the very latest ideal. He sees all the best publications as they come from the press, but he is just old enough and experienced enough to realize that despite the many good points of some modern systems many teachers have lost miserably by the desert ion of Czerny, Clementi, Clementi and other methods that were responsible for the discipline which brought about higher standards of technic and performance now unfortunately lost in many pampering methods of today. Yet the teacher who would stand at the forefront cannot afford not to make regular trips to the great cities for periods of study with recognized masters. Every such trip is a real investment in interest.



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